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Thirty-first Season in Philadelphia

Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

Programme of the

FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
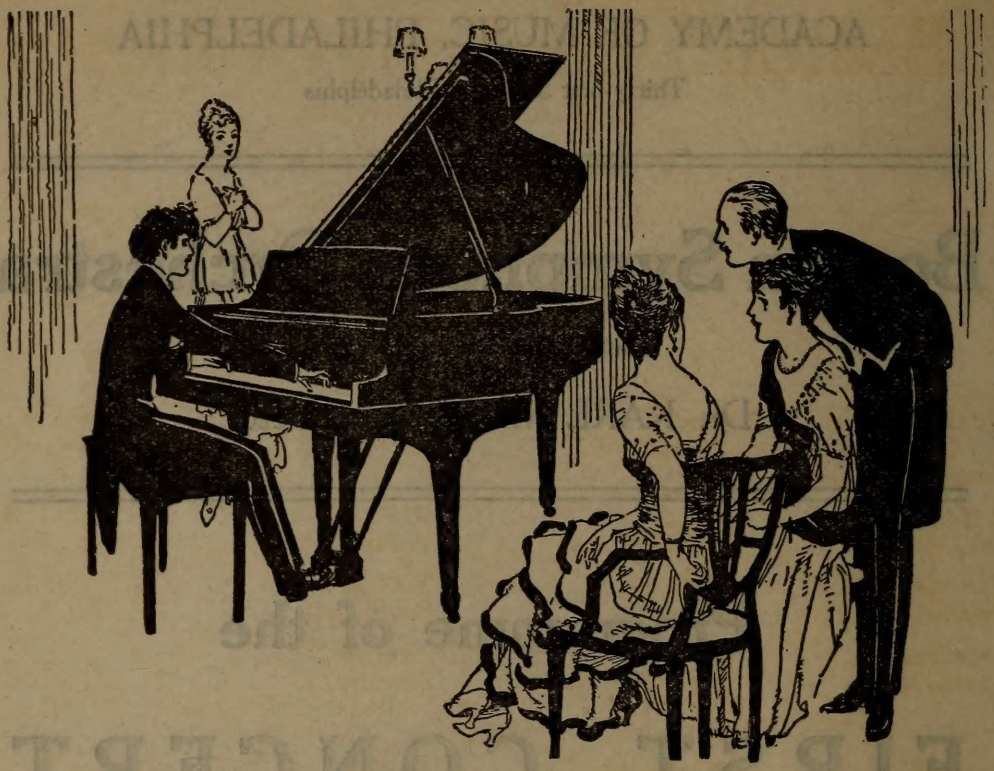


MONDAY EVENING, NOVEMBER 1

AT 8.15

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Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

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Violins.

Witek, A.	Roth, O.	Hoffmann, J.	Rissland, K.
Concert-master.	Koessler, M.	Schmidt, E.	Theodorowicz, J.
Noack, S.			
Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

Tuba.	Harps.	Tympani.	Percussion.	
Mattersteig, P.	Holy, A.	Neumann, S.	Zahn, F.	Gardner, C.
	Cella, T.	Kandler, F.	Burkhardt, H.	

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FIRST CONCERT

MONDAY EVENING, NOVEMBER 1

AT 8.15

PROGRAMME

Brahms Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Schumann Overture to Byron's "Manfred," Op. 115

Strauss Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24

Liszt Symphonic Poem, No. 3, "Les Préludes" (after Lamartine)

There will be an intermission of ten minutes after the symphony

Symphony in E minor, Op. 98 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Mr. Max Kalbeck, whose Life of Brahms, not yet completed, contains 1,823 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich Concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner, and he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works, and a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in

the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If people like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen for correction of the parts. Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic Concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was per-

THE

MUSICAL QUARTERLY

Edited by O. G. SONNECK

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PUBLISHED BY G. SCHIRMER 3 EAST 43d STREET NEW YORK

formed under the composer's direction at the Gewandhaus Concert in Leipsic of February 18, 1886.

This symphony was performed at the Philharmonic Concert in Vienna on March 7, 1897, the last Philharmonic Concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an inportant work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever." *

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms, and it is thought that they influenced Brahms in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft." March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome. He notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen." To him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E♭ minor on account of its pale, wan character, to express the deepest melancholy. "E♭ minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E♭ major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E♭ minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E♭ minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" Symphony



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is in E minor; so is Rachmaninoff's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax

* Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739-91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes

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from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and, restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

Overture to Byron's "Manfred," Op. 115 . . Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann, as many other Germans of his day, was a passionate admirer of Byron. He wrote a chorus and an aria for an opera, founded on "The Corsair," but he abandoned his purpose, and the music was not published. He set to music three of the "Hebrew Melodies." His perturbed spirit found delight in "Manfred," and he said that he never devoted himself to composition with such lavish love and concentration of power as in writing the music of "Manfred." Wasielewski tells us that, when Schumann once read the poem aloud at Düsseldorf, his voice broke, he burst into tears, he was so overcome that he could read no more.

His music to "Manfred" was written for performance in the theatre. Yet he made changes in the text: he introduced four spirits instead of seven in the first act; he abridged the songs of these spirits; he disregarded the significance of the seventh, that saith:—

> The star which rules thy destiny
> Was ruled, ere earth began, by me;

he curtailed the incantation scene, shortened the dialogue, neglected the opportunity offered in the "Song of the Three Destinies," and at the close introduced a "Chorus from a Distant Cloister."

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In 1849 (May 31) he wrote to Franz Liszt at Weimar: "I have practically finished one rather big thing—the music to Byron's 'Manfred.' It is arranged for dramatic performance, with an overture, entr'actes, and other occasional music, for which the text gives ample scope." On December 21, 1851, he wrote to Liszt: "I am returning 'Manfred' herewith. I have examined text and music again, with the assistance of Hildebrandt and Wolfgang Müller, and I think it may now be risked on the stage. I am now convinced that all the apparitions must come on as real people. I intend writing to Mr. Genest (manager of the Weimar Theatre) later about certain stage arrangements. As to the music, dear friend, I hope you will like the overture. I really consider it one of the finest of my brain children, and wish you may agree with me. In the melodramatic portions, where the music accompanies the voice, half the strings would be sufficient, I imagine. These matters can be decided at rehearsal. The main thing is still, of course, the impersonation of Manfred, for whom the music is but a setting. I should be very grateful if you could assist in bringing home to the Weimar actors the importance of this fine part."

Clara Schumann entered in her diary of 1848: "Robert completed his opera ["Genoveva"] on August 4th. He immediately began on a new work, a sort of melodrama, Byron's 'Manfred,' which stirred him to an extraordinary degree. He read it to me, and I was deeply moved. Robert has arranged the poem according to his own ideas, to make it suitable for a performance in the theatre, and he will begin composition as soon as he has finished much other work which is pressing." This "other work" included the arrangement of the C major Symphony for pianoforte (four hands), "a most boresome job," and the "Children's Pieces" ("40 Pianoforte Pieces for the Young," Op. 68). Clara wrote on November 4 that he had completed the overture to "Manfred": "It seems to me one of his most poetic and affecting works." She wrote in her diary on November 14: "Robert brought home at night a bottle of champagne for the birthday festival of the first section of his 'Manfred,' which he finished to-day." On November 22 he played to her the first section, "which must be very

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effective on the stage and with the instrumentation, which seems to me wholly original."

The first performance—stage performance—with this music was at Weimar, under Liszt's direction, June 13, 1852. There were three performances. They who say that Liszt was never interested in Schumann's works forget this production, as well as the performances of "Genoveva" at Weimar in 1855 (after the production at Leipsic in 1850), the overtures of these respective works and "The Bride of Messina," the symphonies in B-flat and D minor, "Paradise and the Peri," and "Faust's Transfiguration." At this performance at Weimar the part of Manfred was played by Grans, according to Ramann; but Liszt in a letter to Schumann (June 26, 1852) says that the actor at the second performance was Pötzsch. Liszt had invited the composer to attend the first performance, and "if he should come alone" to stay with him at the Altenburg. He wrote in June: "I regret extremely that you could not come to the second performance of your 'Manfred,' and I believe that you would not have been dissatisfied with the musical preparation and performance of that work (which I count among your greatest successes). The whole impression was a thoroughly noble, deep, elevating one, in accordance with my expectations. The part of Manfred was taken by Mr. Pötzsch, who rendered it in a manly and intelligent manner." He advised him to write a longer orchestral introduction to the Ahriman chorus, and then he asked if he might keep the manuscript score as a present. This wish was not granted, for in a letter to Clara Schumann in the fall of that year he wrote: "It is not without regret that I obey your wish, Madame, in returning to you the autograph score of 'Manfred,' for I confess that I had flattered myself a little *in petto* that Robert would leave it with me in virtue of *possession* in a friendly manner. Our theatre possesses an exact copy, which will serve us for subsequent performances of 'Manfred'; I was tempted to send you this copy, which, for revision of proofs, would be sufficient, but I know not what scruple of honor kept me from doing so. Perhaps you will find that it is possible generously to encourage my slightly wavering virtue, and in that case you will have

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no trouble in guessing what would be to me a precious reward." After the death of Schumann his wife waged open and hot warfare against Liszt and his followers. She went even so far as to erase in her complete and revised edition of her husband's works the dedication to Liszt which Schumann had put at the head of his Fantasie, Op. 17.

The overture to "Manfred" was completed November 4, 1848, at Dresden. It was published in October, 1852, at Leipsic.

The first concert performance of the overture was in the Gewandhaus Hall, Leipsic, March 14, 1852, at a concert given by Robert and Clara Schumann. The composer conducted from manuscript. The programme included Schumann's "Der Rose Pilgerfahrt" and Mme. Schumann played Chopin's pianoforte concerto in F minor.

The second performance was the one at Weimar under Liszt's direction, when all the "Manfred" music was performed as described above. The overture was performed at Hamburg, February 5, 1853, F. W. Grund conductor; at Chemnitz, Meyer conductor, and at Oldenburg, Pott conductor, in the winter of 1852–53; at Carlsruhe, October 3, 1853, Liszt conductor; and at Paris, November 27, 1853, at the first concert of the Sainte Cécile Société, Seghers conductor.

The first rehearsal of this overture was at Düsseldorf, November 4, 1851.

Seghers's orchestra in Paris rebelled at the rehearsal of the overture, and the musicians complained of the "confused and intricate" music, and declared it to be unplayable; but at the performance the overture was eminently successful.

The first concert performance of "Manfred" was at Leipsic, March



14, 1859, in the hall of the Gewandhaus, at a concert given by Robert and Clara Schumann. The composer led from manuscript. This is the statement made by Theodor Müller-Reuter; but German music journals of 1859 say nothing about this concert, and speak of the performance of the overture in a performance of the "Manfred" music in the hall of the Gewandhaus, March 24, 1859, when Julius Rietz conducted.

The overture to "Manfred" was first played in New York at a Philharmonic Concert, November 21, 1857. The first performance in America of the music complete was on May 8, 1869, at a Philharmonic Concert, New York, when Edwin Booth was the reader, and the chorus was made up of singers from the Liederkranz Society.

The first performance of the overture in Boston was at a Harvard Musical Association Concert, November 17, 1869. The first performance of all the music was by the Cecilia Society, April 24, 1880, when Howard Malcolm Ticknor was the reader.

The overture is, perhaps, as effective in the theatre as in the concert hall. It has been contrasted rather than compared with Wagner's "A Faust Overture"; it has been the subject of rhapsodies, the most romantic of which is by Louis Ehlert. Reissmann's short description is perhaps more to the purpose:—

"The 'Manfred' overture springs wholly from an attempt to acquire psychologic development without any decorative accessories. Even the three syncopated opening chords remind us of the crime which hangs over Manfred with its oppressive weight, and how plainly we see the battle begin in the slow movement! how apparent are all its elements!—Manfred's wild, impetuous struggle for freedom, in the syncopated violin motives; the obstinate resistance of the dark spirits, and Manfred's guilt, in powerful chords; Astarte's image as the mild consoler in the sweeter motive! how passionately the battle rages in the Allegro, Astarte being more and more clearly revealed as its central point, in the second motive! how the contest waxes tumultuous under the influence of the dark spirits, and is moderated only by Astarte's image,

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while the oppressive burden of crime is again brought to our minds by the famous entry of the three trumpets. Then this gradually becomes less agonizing as the flame of battle burns up more hotly than before, while that inflexible chord of the three trumpets seems to be harmoniously and melodiously resolved; and Manfred's death at the close seems to be his liberation and redemption." (Translation by Miss Alger.)

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

It begins with "three hurried, syncopated gasps" of the orchestra. An introduction follows, Langsam (slow), E-flat minor, 4-4. (The tonality is E-flat minor, but Schumann wrote the signature of E-flat major, and wrote in the G-flats and C-flats as accidentals.) There are hints of the theme of the following quick movements. The tempo is quickened, and a climax leads to the main body of the overture, which begins, In leidenschaftlichem Tempo (in a passionate tempo), E-flat minor, 4-4, with the passionate first theme, which is developed. There is a modulation to C-sharp minor, as the entrance of the second theme approaches. The second theme is a pathetic melody, which is constantly modulating. This is known as the Astarte melody, for in the drama it always has reference to Astarte, Manfred's dead sister. This theme is developed, and there are two subsidiary themes: a passionate one in F-sharp minor; the other, in F-sharp major, is more peaceful. The first part merges gradually into the free fantasia.

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Near the end of the working-out section there is a new and frantic theme for violas and violoncellos. At the beginning of the third part the first theme returns in the tonic, but there are deviations from the plan of the first part. The coda is short and in the slow tempo of the introduction. A bit of the Astarte motive is heard from the wood-wind. "The violins gasp out a brief reminiscence of the first theme; and then the overture, as it were, groans itself to rest."

"Tod und Verklärung" ("Death and Transfiguration"), Tone-poem for Full Orchestra, Op. 24 Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuter's "Lexikon der deutschen Konzertliteratur," was held June 19–22. There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."



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The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The first performance in Boston was at a Symphony Concert, February 6, 1897. It was performed again at Symphony Concerts in Boston, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906, January 2, 1909, November 26, 1910, February 17, 1912, February 7, 1914.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The Philharmonic Society of New York, Mr. Stransky conductor, performed it in Boston on November 2, 1913.

"Death and Transfiguration" is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

HARRY C. BANKS, Jr.

Organist and Choirmaster of
ST. PAUL'S CHURCH, Ogontz, Pa.

Choirmaster of
ST. MARY'S CHURCH, West Philadelphia

STUDIO
309 Presser Building, 1714 Chestnut Street, Philadelphia, Pa.

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.
Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.

Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"Mach' die Schranke dir zur Staffel,
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death.

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Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!". And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar. It is as follows:—

Stille, einsam öde Nacht!
Auf dem Totenbette liegt er.

Fieberglut wirft ihn empor
Und er sieht sein ganzes Leben
Kindheit, Jugend, Männerkampf,
Bild um Bild im Traum erscheinen.

Was er suchte je und je
Mit des Herzens tiefstem Sehnen
Sucht er noch im Todesschweiss,
Suchet—ach! und findet's nimmer.

Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.

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Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen
Was er sehnend hier gesucht,
Was er suchend hier ersehnt.

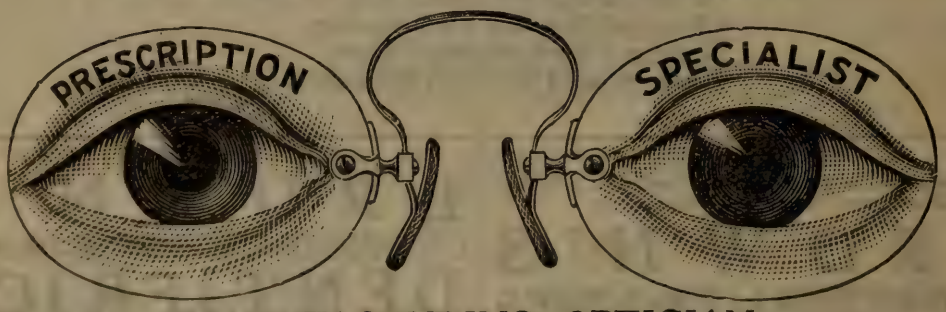
The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter * wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write this poem (p. 87).

Ritter influenced Strauss mightily. Strauss said of him to a reporter of the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris, and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A Life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

FRANK MÜLLER



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Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the Childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle,

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the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."* The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^me^ Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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 Mr. Werrenrath
2. SOLI FOR HARP
 (a) Gavotte Rameau
 (b) Menuet Massenet
 (c) Impromptu Pierné
 Miss Sassoli
3. SONGS
 (a) Stille Sicherheit
 (b) Ach! wenn ich doch ein Immchen wär' Franz
 (c) Stille Liebe
 (d) Volksliedchen Schumann
 (e) Erstes Begegnen
 (f) Ein Traum Grieg
 Miss Farrar
4. SONGS
 (a) Zur Ruh', Zur Ruh'! Wolf
 (b) Sonntag Brahms
 (c) Liebesglück Wolf
 Mr. Werrenrath
5. SOLI FOR HARP
 (a) Vieille Chanson Clément Marot
 (b) Le Rouet Zabel
 (c) Marionettes Tedeschi
 Miss Sassoli
6. SONGS
 (a) Phillis (after an 18th Century Manuscript) Déodat de Sévérac
 (b) Sérénade Gounod
 (c) Souvenir Bemberg
 (d) Où vas-tu Tschaikowsky
 Miss Farrar
7. SONGS
 (a) After Edward Elgar
 (b) To a Messenger Frank La Forge
 (c) Witch-woman Deems Taylor
 (d) To you, dear heart F. Morris Class
 Mr. Werrenrath
8. SOLI FOR HARP
 (a) Prière
 (b) Gnomes Hasselmans
 (c) Gitana
 Miss Sassoli
9. SONGS
 (a) Sternlein Moussorgsky
 (b) In meinem Herzchen Arensky
 (c) Liebe Bleichmann
 (d) Der erste Kuss Sibelius
 (e) Schneeglöckchen Gretschaninow
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STEINWAY PIANO

Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions whose fell lightning consumes, its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

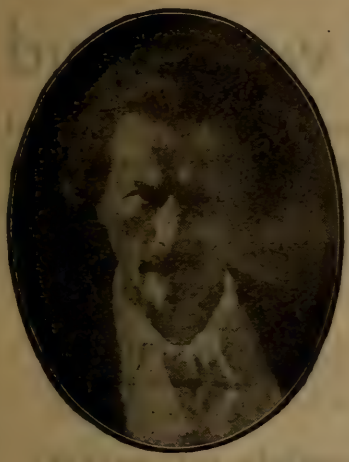
"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the

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violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

Mr. C. A. Barry thus answers the question, "Why was Liszt obliged to invent a new term of designation for works of a symphonic character?"

"It may be explained that finding the symphonic form, as by rule established, inadequate for the purposes of *poetic* music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and, for the new art-form thus created, was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped; and the necessity of so doing is ap-

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waöz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

parent. Hence he has been charged with formlessness. In justification, therefore, of his mode of procedure, it may be pointed out to those of his critics who regard every divergence from established form as tending to formlessness, that the form which he has devised for his Symphonic Poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent.

"The former may be described as consisting of (1) the exposition of the principal subjects; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressible development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed.

"In listening to Liszt's Symphonic Poems it should be borne in mind that it is essentially 'poetic' or 'programme' music that we have to deal with, and, at the same time, that this class of music, as represented by different composers, exists in very varied degrees. Art has been thus tersely categorised by Mr. Theodore Watts. 'All art,' he says, 'is divisible into two kinds: (1) that which is primarily symbolical, and is defined by the Eastern mind, through Zoroaster, as "apparent pictures of unapparent realities"; (2) that which is dramatic or imitative of nature, and defined by the Western mind, through Goethe, as "Simple Representation."' Such a definition seems as applicable to musical as to plastic art. In the first class may be placed all 'absolute' or 'abstract' instrumental music, for which every listener may devise a 'programme' for himself, though none be avowedly provided by the composer. In the second class we would place such music as comes directly under the denomination of 'descriptive.'

"Following the precedent of Bach in his capriccio, 'Sopra la Lontananza del Frata (*sic*) dilettissimo,' which has often been quoted as an early instance of 'programme' music and of Beethoven in his 'Pastoral' Symphony (to mention but two salient examples of a happy combination of the symbolical with the descriptive), it may be said of Liszt that he has chosen a middle course. At the same time, while laying a far greater stress upon the necessity of an avowed poetic basis than did either of these masters, he has kept the 'imaginative' and the 'symbolical' far more closely in view than the 'imitative' and the realistically 'descriptive.'"

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NOTES BY PHILIP HALE



MONDAY EVENING, NOVEMBER 29

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Van Wynbergen, C.			
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Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

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MONDAY EVENING, NOVEMBER 29

AT 8.15

PROGRAMME

Bruckner Symphony, E major, No. 7

I. Allegro moderato.
II. Adagio: Sehr feierlich und langsam.
III. Scherzo: Allegro Trio: Etwas langsamer.
IV. Finale: Bewegt, Doch nicht schnell.

Beethoven Concerto in D major, for Violin, Op. 61

I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

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Symphony in E major, No. 7 Anton Bruckner

(Born at Ansfelden, in Upper Austria, September 4, 1824; died at Vienna, October 11, 1896.)

Bruckner's Symphony in E major was composed in the time between September, 1881, and September, 1883. The first movement was completed December 29, 1882; the third, October 16, 1882; the fourth, September 5, 1883. The symphony is dedicated "To His Majesty the King, Ludwig II. of Bavaria, in deepest reverence," and was published in 1885.

The statement is often made that the Adagio was composed as funeral music in memory of Richard Wagner. As a matter of fact, this Adagio was completed in October, 1882.* Wagner died February 13, 1883.

The singular statement has been made that a premonition of Wagner's death inspired Bruckner to compose a dirge,—this Adagio. Bruckner, who had what the Germans call "peasant cunning," may have agreed to this in the presence of those who were thus affected by the thought, but he himself knew, as will be seen by his letters to Felix Mottl in 1885 concerning the first performance at Carlsruhe, that the movement had not in all respects the character of a dirge. Indeed, he pointed out the measures of the funeral music: "At X in the Adagio (Funeral music for tubas and horns)," etc.; also: "Please take a very slow and solemn tempo. At the close, in the Dirge (In memory of the death of the Master), think of our Ideal! . . . Kindly do not forget the *fff* at the end of the Dirge."

Bruckner wrote to Mottl in a letter published February 10, 1900:

* Dr. W. Niemann in his analysis of this symphony says the second movement was completed April 21, 1883, and gives as authority autographic notes of Bruckner in the score in the Imperial Library at Vienna. Rudolf Louis, in his Life of Bruckner (p. 206), says that the Adagio was completed in October, 1882, and that Bruckner's wish for conductors to acquaint their audiences with the fact that the news of Wagner's death led him to compose the Adagio is, to say the least, singular.

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"At one time I came home and was very sad; I thought to myself, it is impossible that the Master can live for a long time, and then the Adagio in C-sharp minor came into my head."

The first performance of the symphony was at Leipsic, December 30, 1884, when Mr. Nikisch conducted the work at a theatre concert in aid of a Wagner Monument Fund as some say, though the *Neue Zeitschrift für Musik* (1885, p. 17), reviewing the performance, said nothing about any purpose for which the concert was given. The composer was present. The symphony was performed at Munich, March 10, 1885, with Levi as conductor, and at Vienna at a Philharmonic Concert lead by Richter, March 21, 1886. Dr. Muck conducted the symphony at Graz on March 14, 1886,—the first performance in Austria,—and in Berlin, January 6, 1894. Bruckner was present at each performance. Richter produced it in London, May 23, 1887.

The first performance in the United States was at Chicago by Theodore Thomas's Orchestra, July 29, 1886. Thomas conducted the symphony in New York at a concert of the Philharmonic Society, November 13, 1886.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, four tubas, one double-bass tuba, a set of three kettledrums, triangle, cymbals, strings.

First movement: Allegro moderato, E major, 2-2. The first theme is announced by horn and violoncellos against the tremulous violins; and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a crescendo based on the subsidiary theme, and the whole orchestra enters, but there is quickly a diminuendo, and the mood becomes more nervous, more uncertain. The second theme, one of complaint, is given to oboe and clarinet, with horns and trumpet in the accompaniment. This theme with its peculiar instrumentation and its changing tonality is in marked opposition to the first. This second chief theme is developed at length. (The first assumes greater importance later.) In this development there are evidences in the manner of leading the voices

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of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It may here be said that Bruckner delighted in this manner of varying a theme. A mighty crescendo is based on a phrase of this inverted theme over an organ-point, F-sharp, but instead of the arrival of the expected climax a theme of somewhat mournful character is given to wood-wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows. There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet). The rhythm of the characteristic counterpoint just mentioned appears, but a solemn, religious mood is soon established (trombones, *pp*). The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *ff*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears piano (violoncellos and horn); there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E♭ minor and is given to the clarinet. There is an end to the delicate instrumentation. There is a great crescendo, which ends in an inversion of the second chief theme, *ff*, for full orchestra. Other crescendos follow, one with the second theme to an episode of choral character, others based on the "contrapuntal figure." The great climax comes in the elaborate coda, which is built on a long organ-point on the bass E♭, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

Second movement: Adagio, sehr feierlich und langsam (in a very solemn and slow manner), C-sharp minor, 4-4. This movement is thought by many to be Bruckner's masterpiece and monument. It undoubtedly established his fame when there were few to recognize

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his irregular genius. The Adagio was played in cities of Germany in memory of the composer shortly after his death, as at the Philharmonic Concert, Berlin, led by Mr. Nikisch, October 26, 1896.

In this movement, as in the Finale, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the Adagio is given to the lower strings and tubas, and is answered by all the strings.

There is a passage of stormy lamentation, and then consolation comes in a melody for violins (moderato, F-sharp major, 3-4). This theme is developed, chiefly by the strings. Then there is a return to the first and solemn theme, with wood-wind instruments and strings in alternation. There is a great crescendo with bold modulations until the entrance, C major, of the chief theme (second violins, supported by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E-flat major and in its original form, and is maintained for a long time (G major). There is a modulation to A-flat major, and the cantilena is repeated. After the entrance again of the chief melody and the restoration of the original tonality there is a crescendo of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C-sharp major. The horns take up the cantilena, and the last chord, C-sharp major, dies away in brass instruments to a pizzicato of the strings.

Third movement: Scherzo: Sehr schnell (very fast), A minor, 3-4. This scherzo is based chiefly on two themes,—the first for trumpet (piano), then clarinet, with a figure for strings; the second, a wild and raging one. The trio ends after a great crescendo. Drum-beats lead to the Trio, F major, Etwas langsamer (somewhat slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the intervals of the first scherzo theme, but the Trio is in all respects in marked contrast to the Scherzo, which after the Trio is repeated.

Finale: Bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying pizzicato bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away, and a theme appears which is derived from the first and main motive,

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which in turn enters, inverted, and with a pizzicato bass. The choral theme is also inverted, but it gives way to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the themes in inverted order. The second chief theme is heard in C major. After a time there is a crescendo built on passages of this motive, which leads to a powerful episode in B major, with a theme in the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing coda.

I am indebted in a measure to the analysis of this symphony by Mr. Johannes Reichert prepared for the concerts of the Royal Orchestra of Dresden.

* * *

A biography of Anton Bruckner written by Rudolf Louis was published by Georg Müller in 1905. The volume is an octavo of two hundred and thirty-four pages, illustrated with portraits, silhouette caricatures of the composer, facsimiles of manuscripts, and two or three views of places. Soon after Bruckner's death it was announced that August Göllerich, of Linz, would write the life of his master, who before his last sickness had requested him to do this. Göllerich's biography, which will be in two stout volumes, is said to be nearing completion. Dr. Louis in the preface to his work disclaimed any intention of competing in any way with Göllerich or of anticipating him. He therefore used chiefly material that was already at hand: only when there

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was absolute necessity, as in ascertaining facts about the early life of Bruckner, did he make personal inquiry and research. His aim was to paint a character portrait of a singular personality in whose life there was no romance,—and to many in Vienna the composer was to the day of his death merely an unsympathetic peasant.

Bruckner's early years were years of quiet work and uncomplaining poverty. His father and his grandfather were country school-teachers; his mother was the daughter of a tavern-keeper. There were twelve children. Anton was the oldest, and two survived him. In villages of Catholic Austria the school-teacher, on account of the service of the church, is expected to be a musician. Anton took his first music lessons from his father, who, as soon as he recognized the talent of the boy, put him at the age of twelve years into the hands of a relation, J. B. Weiss, a teacher at Hörsching, and Bruckner took his first organ lessons of this man.

The father of Bruckner died in 1837, and the widow moved to Ebelsberg, not far from St. Florian, and in the old and famous abbey of St. Florian Anton was received as a choir boy. The abbey had a celebrated library of seventy thousand volumes and a still more celebrated organ of four manuals and about eighty speaking stops, and this organ was more important than the library in Bruckner's eyes. At St. Florian he studied harmony with Michael Bogner, organ and pianoforte with Kattinger, singing and violin playing with Gruber, who should not be confounded with Bruckner's pupil, Josef Gruber, from 1878 to 1904 the chief organist at St. Florian. This teacher Gruber was a pupil of Schuppanzigh, the violinist associated with Beethoven. Bruckner also attended the school classes; for he was expected to follow the family tradition and be a school-teacher. The course included religious instruction, grammar, penmanship, arithmetic, geometry, drawing, singing, organ playing, and some lessons in landscape gardening. Geography, history,—with the exception of some Biblical history,—natural history, were not taught.

The first experience of Bruckner as a school-teacher was as a subordinate at Windhag, a village of four hundred inhabitants, and he was extremely uncomfortable. His salary was two florins (seventy-five cents) a month. He was obliged to play the organ, lead the choir, perform the duties of sexton, and teach school. He was more than half starved. To gain a little money, he played for weddings and

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fiddled for dances. With no opportunity of playing good music with others, he nevertheless kept alive his musical ambition, and constantly made notes for compositions, to be worked out at some future time. (His first manuscript, "Abendklänge," for pianoforte and some other instrument, was written when he was thirteen years old.) Profoundly unhappy, he was not understood by the villagers, but was looked on as a sort of crazy person. In 1843 he was sent by way of punishment to Kronstorf, where there were only one hundred and fifty inhabitants, but he was fortunately soon transferred to Steyr, and here there was a fairly good organ and considerable attention was paid to church music. Bruckner had a pleasant recollection of this village, and in after-years, when he would make excursions from Vienna, he would go either to Steyr or to St. Florian. Toward his end he prayed that, if he could not be buried under the great organ at St. Florian, he might rest in the churchyard at Steyr.

In 1845 Bruckner was appointed a teacher at St. Florian. He was happy there, and he was in a somewhat better pecuniary condition. As a teacher he received thirty-six florins a year, and as an organist eight florins and free living. He said that he used to practise at that time ten hours a day on the pianoforte and three on the organ. He was undeniably industrious. In 1853 he visited Vienna to prove his ability before three then celebrated musicians, Simon Sechter, Ignaz Assmayer, Gottfried Preyer. He showed them his prowess as an organist and made a brilliant showing. At St. Florian Bruckner studied physics and Latin, and long afterward regretted that he had not studied more earnestly and with a broader view; for at last famous in Vienna as a musician and as an eccentric, he had little or no comprehension of anything in science, art, literature, politics. He was a musician and only a musician.

Bruckner in 1856 was appointed organist of the old cathedral at Linz. Bishop Rudiger of that city took a warm interest in him and gave him the time to take lessons in Vienna.

Simon Sechter (1788–1867) was one of the most famous of all theorists and pedagogues. Bruckner chose him for his master. The pupil was then thirty-two years old, already an organist, improviser, ecclesi-

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astical composer of some reputation, but he felt the need of a more thorough technical training. Sechter was a teacher of the technic of composition. His own works, masses and other music for the church, preludes, fugues and other pieces for the organ, two string quartets, variations for pianoforte, and, *mirabile dictu!* a burlesque opera, "Ali Hitsch-hatsch" (1844), were as dismally dry as his treatise on composition in three volumes. He had no imagination, no poetry in his soul, but he could be humorous at the expense of his pupils. He was incredibly fussy about detail in a composition; he would spend hours in the elaboration of a petty contrapuntal device and forget the importance of the general structure. So enamoured was he of brushwood that he did not see the imposing forest. He prized Sebastian Bach, thought well of Mozart and Haydn, accepted the earlier works of Beethoven; but of the more modern composers the only one whom he tolerated was Mendelssohn.

From 1856 to 1860 Bruckner went to Vienna to take lessons of this man. One of the most interesting discussions in Dr. Louis' biography is the discussion of the question whether Sechter was the proper teacher for Bruckner, whether Sechter did not do him harm. Did not Bruckner need a master who would insist on the value of proportion, moderate his volubility, repress his desire to over-elaborate an idea? Furthermore, were not Bruckner's habits of thought too deeply rooted at the time he sought Sechter's tuition? Bruckner's contrapuntal skill, as displayed in improvisations on the organ, has passed into a tradition, but there is comparatively little of it revealed in the greater number of his symphonies. Dr. Louis insists that certain brave features of Bruckner's art, as his pure harmonic writing and the euphony of passages for the brass choir when the progressions are in the manner of a choral, are due not so much to any skill in orchestration as to Sechter's indefatigable training. On the other hand, a grand and noble effect in any one of the symphonies may be followed by fatiguing and apparently interminable pages of sheer pedantry. For neither Sechter nor Bruckner seemed to have the slightest idea of the necessity of a practical knowledge of architectonics in music. The reproach made against pages in Bruckner's symphonies—that they are formless,

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illogical, fragmentary, episodic—is not always without foundation. The zeal of Sechter exaggerated the inherent faults of the pupil.

Yet Bruckner profited in a way by Sechter's training, so that he astonished his master, Hellmesberger, Herbeck, Dessoff, and Becker, when he submitted himself to them for an examination in counterpoint. Herbeck, who had even then some idea of Bruckner's skill, proposed that, if the applicant were able to develop in fugued style, on pianoforte or organ, a theme then given, the result should be considered as proof of his ability more than any display of knowledge by word of mouth. Bruckner accepted the offer, and they all went to a church. Sechter gave a theme of four measures. Herbeck asked Dessoff to add four more; and, when Dessoff refused, Herbeck lengthened the theme by eight measures, at which Dessoff exclaimed, "O you monster!" Bruckner studied the theme for some time, and he seemed anxious, so that the examiners were merrily disposed. At last he began his introduction, which was followed by a master fugue, then by an improvisation. All wondered, and Herbeck said, "He should examine us."

When Bruckner was thirty-seven years old, he studied theory and instrumentation with Otto Kitzler (born in 1834 at Dresden: he retired into private life in 1898), then opera conductor at Linz. Kitzler was a modern of the moderns, and from him Bruckner learned much about the music of Wagner, whom he worshipped with a childlike devotion. Whether this worship were favorable to the development of Bruckner's own individuality is a question that may be argued by those who have no ordinary waste-pipe for intellect. Bruckner met Wagner for

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the first time at the performance of "Tristan and Isolde" at Munich in 1865. It was Bruckner's ambition to carry out Wagner's theories about opera in absolute music, to utilize his theories for orchestral advantage. In 1862 he wrote a symphony in F minor. Three movements were completed. See later the list of his works.

Bruckner's fame began to grow as a composer. The Mass in D minor (1864), the Symphony in C minor of 1865–66, a cantata, and the "Germanenzug," for male voices with brass instruments gave him local and provincial reputation, but later in the sixties his name began to appear in the Viennese journals, and in the fall of 1868 he moved to Vienna. Johann Herbeck, conductor and composer, did not lose sight of Bruckner after the memorable examination. As a conductor, Herbeck had done much for composers of the modern and romantic school of his period by producing their works. He was the first in Vienna to appreciate the talent or genius of Bruckner, though he was not a blind enthusiast. In 1867 he produced Bruckner's Mass in D minor, and when Sechter died Herbeck at once thought of the organist in Linz as the legitimate successor to the chair of organ and counterpoint in the Vienna Conservatory of Music.

Bruckner was not persuaded easily to leave Linz. He appreciated the honor of the invitation; but what had he in common with Viennese life? He consented finally, and was enrolled as teacher of harmony, counterpoint, and organ. Three years later he was made a professor, and after a service of twenty-three years he retired in the course of the season 1891–92. In 1878 he was appointed organist of the Royal Orchestra, and three years before this he was appointed lecturer on musical theory of the University of Vienna, in spite of the active opposition of Eduard Hanslick, his sworn foe. At last he was honored. At last he was comparatively free from pecuniary embarrassment, for his manner of life was simple.

Friends of Bruckner have deplored for his own sake his departure from Linz. They have said that, as a composer, in that town he would have written more spontaneous, richer, and more individual music. This question is discussed by Dr. Louis at length, although he admits the futility in general of reasoning on the premise, "What

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might have happened if—?" Bruckner heard more music at Vienna, that of his own and that of other composers. The performance of his First Symphony at Linz was eminently unsatisfactory. In Vienna there was the brilliant orchestra, there were well-trained choruses. No doubt in his private life he would have been happier at Linz.

The Viennese public is musically a peculiar one. Dr. Louis' characterization of it is elaborate and at the same time sharp. It has been commonly reported that this public was antagonistic to the music of Bruckner; that it would not listen to it; that it yawned or left the hall. Dr. Louis asserts that the report is without foundation; that the attitude of this public was warm and sympathetic from the very beginning; that there was also a "Bruckner public," which grew in size and influence year by year.*

Even Hanslick was obliged in his reviews to acknowledge constantly the enthusiasm of the audience whenever a work by Bruckner was performed. As early as 1873 a Viennese audience welcomed the Second Symphony with enthusiasm. For, as Dr. Louis remarks, the Viennese are stirred by the charm of euphony and by compelling rhythm. Whether this public is truly musical is another question, and it is discussed by Dr. Louis.

Furthermore, Bruckner's cause was maintained by the partisans of Wagner, who put the former in opposition to Brahms. The opposition was unnecessary; it embittered Hanslick against Bruckner, but it was of much consequence to the latter, whose peculiar, almost clownish appearance and manners would easily have prejudiced many against him. Hanslick wielded a great influence. Other critics followed him in opinion and aped his style. Only a few espoused Bruckner's cause, and of these Hugo Wolf † and Theodor Helm were the most conspicuous of the comparatively uninfluential. It has been said that Brahms himself had no prejudice against Bruckner, at whose funeral he was a sincere mourner.‡

There are allusions in the "Herzogenberg Correspondence"§ to Brahms' disposition toward Bruckner, the composer, but there is no direct, frank statement. Elisabet von Herzogenberg wrote to Brahms apropos of a performance of Bruckner's seventh symphony conducted

* This statement concerning Bruckner's large public is directly at variance with statements made by Decsey and others.

† For Wolf's admiration as musician and critic for Bruckner see Dr. Ernest Decsey's "Hugo Wolf," vol. i., pp. 97–99 (Leipsic and Berlin, 1903); Newman's "Hugo Wolf," p. 38; Wolf's correspondence with Emil Kauffmann (but Wolf admitted Bruckner's lack of concentration); and Wolf's "Kritiken" (Leipsic, 1911), pp. 125, 186, 236, 264, 329, 334, 337.

‡ It is a singular fact that Miss Florence May, in her voluminous Life of Brahms (London, 1905), mentions Bruckner only once. In describing the musical life of Vienna in 1862, she says: "Anton Brueckner [*sic*] was favorably esteemed by some of the first resident musicians, though he had not yet been called there" (vol. ii., p. 4). For a prejudiced view of the relations between Bruckner and Brahms, see "Johannes Brahms," by Max Kalbeck, vol. ii., Part II., p. 413; vol. iii., Part II., pp. 404–410.

§ "Johannes Brahms: The Herzogenberg Correspondence," edited by Max Kalbeck, translated into English by Hannah Bryant (New York, 1909).



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by Mr. Nikisch from manuscript at Leipsic, December 30, 1884: "Our friend Hildebrand will have . . . told you of the Bruckner excitement here, and how we rebelled against having him thrust upon us—like compulsory vaccination. We had to endure much stinging criticism—insinuations as to our inability to detect power under an imperfect exterior, or admit a talent which, though not perhaps fully developed, still exists, and has a claim to interest and recognition. We are not to consider artistic results everything, but to admire the hidden driving power, whether it succeeds in expressing itself satisfactorily or no. That is all very well in theory, but in practice it all depends on the value of this driving power. . . . We wished we had you to back us up, and could hear your sound views, which are based on superabundant experience, and are therefore worth more than all the theories of the wise, all the mere instincts of the simple. And, who knows? You may agree with us, the simple." She wrote again: "Breathe one word about Bruckner. You are not afraid of our leading you on, and then proclaiming abroad: Brahms says we are right! We will lie quite low about anything you say, but a word we do crave for our own peace of mind." Brahms at last answered: "Your delightful letter" —the first from which I have quoted—"expresses most lucidly all that can be said—all that one has said oneself or would like to have said so nicely. You will not mind when I tell you that Hanslick shares your opinion, and read your letter with pious joy! But one symphony * and one quintet of Bruckner's have been printed." (This was written January 12, 1885.) "I advised you to get them to look at, with a view to steeling your mind and your judgment. You will not want me!" A row of asterisks follows the last sentence. Did Brahms speak more plainly in the omitted passage against Bruckner's music? It would seem so; for Mrs. von Herzogenberg answered two days afterward: "It has done us a world of good, inducing a state of sudden placidity which enables us to listen to the most extravagant nonsense about poor Bruckner, so strengthened are we by the approval of one on whom we 'invincibly depend,' as Hölderlein (whom I am reading) says of Schiller. But although we can arm ourselves with placidity at a pinch, no one can console us for the fact that, in this world of so-called culture, there are so many, many people ready to be imposed upon by any inflated windbag, if its appearance is made with due pomp. One or two not quite impossible *motifs*, like grease-spots swimming on the top of weak soup, and there we have '*Meister*' Bruckner's whole stock-in-trade, while those who do not make imme-

* This was the third symphony in D minor, the one dedicated to Richard Wagner.

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diate obeisance are stamped as unbelieving Thomases, who want signs and wonders to convince them. I should just like to know who started the Bruckner crusade, how it came about, and whether there is not a sort of freemasonry among the Wagnerians. It certainly is rather like a game of taroc, or rather that form of whist, in which, when 'misery' is declared, the lowest card takes the trick." In 1886 she wrote to Brahms: "It always makes me furious to hear facts so grossly misrepresented, just as it does to watch the growing Bruckner craze, and I admire you for keeping a cool head."

From this it will be seen that in all probability Brahms did not conceal his dislike for Bruckner's music; that Elisabet, daughter of Freiherr Bodo Albrecht von Stockhausen and wife of Heinrich Picot de Peccaduc, Freiherr von Herzogenberg, was a woman of prejudices and a good hater.

Hans von Bülow had little to say about Bruckner in his voluminous correspondence. Whenever he mentioned his name, it was with a sneer. Thus, writing to Richard Strauss from Petrograd, December 19, 1885, he spoke of "the prejudicial bearing of the asiatic Bruckner." Two years later in a note to Hermann Wolff, the manager, von Bülow wrote as an apostrophe, "Holy Anthony, that is to say, Bruckner!" In 1890 he wrote to Brahms from Hamburg that in a moment of doubt and mental disturbance he had spawned letters of the alphabet as Bruckner spawned notes.

Bruckner made short journeys in Austria and pilgrimages to Bayreuth. He visited Leipsic, Munich, and Berlin, to hear performances of his works. In 1869 he went to Nancy to compete with other organists at the dedication of a new organ in the Church of St. Epore. Dr. Louis has much to say about his then driving his competitors from the field; but whom did Bruckner have as rivals? Rigaun, Renaud de Vilbac, Stern, Girod, Oberhoffer, and others whose very names are almost forgotten. He visited Paris, and made the acquaintance of Auber and Gounod. In 1871 he gave an organ recital, or two or three recitals, in Albert Hall, but it was then said that he was awkward in handling the mechanical devices of the instrument, and that he showed an imperfect knowledge of the art of registration. Dr. Louis does not mention this adverse criticism, but any one acquainted with organs in Austria and Germany at that time would easily believe the criticism to be well founded.

As a teacher at the Conservatory, Bruckner was a singular apparition, yet his classes were crowded by those who respected his ability and character while they wondered at his ways. There was a clique against Wagner in the Conservatory. Bruckner was known as a Wagnerite, and the young romanticists among the students gathered

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around him, and so Felix Mottl, Arthur Nikisch, Emil Paur, Josef Schalk, Ferdinand Löwe, were not only his pupils, they were his long and tried friends.*

Bruckner saw nothing, remembered nothing, learned nothing from travel or by his life in Vienna. Nothing broadened his horizon. He passed in Vienna as an "original." He was without manners or graces of any kind. His personal appearance and his dress provoked the smiles of those who did not know him, but the sterling worth of the man within won all hearts, save that of Hanslick. As Dr. Louis says: "A man of fine feelings might smile at Bruckner's appearance: he would not laugh at it." With Bruckner's simplicity was mingled "peasant shrewdness." He was extravagant in his expressions of gratitude; he was distressingly grateful, so surprised did he appear to be when any one showed him a slight kindness.

It has been said that Brahms was a born bachelor. Bruckner should have married, but poverty forbade him a wife until it was too late for him to think of it, nor was he ever drawn toward light o' loves. He was a man of a singularly modest and pure nature, and what is related of Sir Isaac Newton may truly be said of Bruckner: his life was absolutely without the pleasure or the torment of love in any one of its forms or disguises.

He liked good cheer in moderation, and one of his petty passions was the enjoyment of Pilsner beer, which he gave up with extreme unwillingness when the physician ordered a rigorous diet for his dropsy. "But," says Louis, "in this he was not given to excess, although, a true German, he could carry a large amount."

He was dependent on his salary, for his compositions brought him scarcely anything. He received one hundred florins for his "Te Deum," but his first six symphonies were published at his own expense and at that of some of his friends.

A few years before his death he was honored in a manner that consoled him for many disappointments. Brahms had been given by the University of Breslau an honorary degree, and Bruckner desired a like recognition. In 1891 the University of Vienna gave to him the honorary degree of Doctor, and the rector professor, Dr. Exner, paid in the presence of the public a glorious tribute to him, ending

* Gustav Mahler has been counted among Bruckner's pupils, but without warrant. They were warm friends. Guido Adler, noticing the influence of Bruckner over Mahler, characterized the former as the "adopted father-instructor" of the younger man, who afterwards conducted Bruckner's symphonies and arranged the third for the pianoforte, four hands.

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with these words: "I, the *rector magnificus* of the University of Vienna, bow myself before the former assistant teacher of Windhag." Nor were these words merely an official compliment, for Exner, a man of fine musical taste, was an ardent admirer of Bruckner's talent.

Bruckner's health was robust until about 1890, when symptoms of dropsy were unmistakable. He had begun his Ninth Symphony in 1890, and he hoped earnestly to complete it, for he dreaded the rebuke given to the unfaithful servant. That he died before the finale was written is to Dr. Louis symbolical of the tragedy of the composer's career.

To sum up this career, Dr. Louis quotes a Latin sentence that Bruckner, with his slight knowledge of Latin, could have put into German. It is one of the most consoling sentences in the New Testament, and Bruckner had the faith that brings the blessing: "*Beati pauperes spiritu, quoniam ipsorum est regnum coelorum.*"

It is not the purpose of these Programme Books to speak concerning the technical or æsthetic worth of pieces performed at the concerts; yet it may help to a better understanding of the music itself if light be thrown on the personal nature and prejudices not only of the composer, but of his contemporaneous partisans and foes. This simple man, who had known the cruelest poverty and distress, and in Vienna lived the life of an ascetic, made enemies by the very writing of music.

Bruckner was unfortunate in this: he was regarded, justly or unjustly, as a musician pitted by the extreme Wagnerites against Brahms, the symphonist. The friends, or rather the idolaters, of Brahms, claimed that the Wagnerites had no symphonist among them; that, disturbed by the prominence of Brahms in the realm of absolute music, they hit upon Bruckner as the one to put Brahms and his followers to confusion. As though there could be rivalry between an opera-maker and a symphonist! But the critic Eduard Hanslick was a power in Vienna. For some reason or other—unworthy motives were ascribed to him by the Wagnerites—Hanslick fought Wagner bitterly, and some said that his constant and passionate praise of Brahms was inspired by his hatred of the man of Bayreuth. Bruckner was an intense admirer of Wagner; his own symphonies were certainly no ordinary works; therefore he was attacked bitterly in the journals and in society by Hanslick and his friends.

There appeared in Vienna in 1901 a little pamphlet entitled "Meine Erinnerung an Anton Bruckner." The writer was Carl Hruby, a pupil of Bruckner. The pamphlet is violent, malignant. In its rage there is at times the ridiculous fury of an excited child. There are pages that

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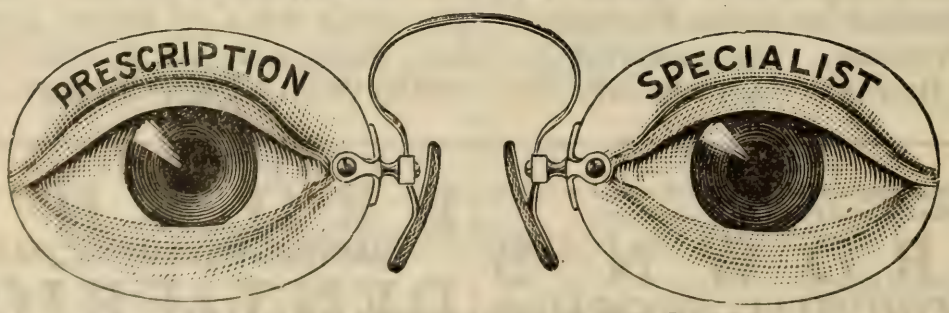
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provoke laughter and then pity; yet there is much of interest about the composer himself, who now, away from strife and contention, is still unfortunate in his friends. We shall pass over Hruby's ideas on music and the universe, nor are we inclined to dispute his proposition (p. 7) that Shakespeare, Goethe, Beethoven, Wagner, were truer heroes and supporters of civilization than Alexander, Cæsar, Napoleon, who, nevertheless, were, like Hannibal, very pretty fellows in those days. When Hruby begins to talk about Bruckner and his ways, then it is time to prick up ears.

As a teacher, Bruckner was amiable, patient, kind, but easily vexed by frolicsome pupils who did not know his sensitive nature. He gave each pupil a nickname, and his favorite phrase of contentment and disapproval was "Viechkerl!"—"You stupid beast!" There was a young fellow whose name began "Sachsen"; but Bruckner could never remember the rest of it, so he would go through the list of German princes, "Sachsen — Sachsen — Sachsen-Coburg-Gotha, Sachsen-Hildburgshausen, Sachsen-Teschen, Sachsen,"—and at last the name would come. Another pupil, who now is a harp virtuoso, was known to his teacher only as "Old Harp." Bruckner had a rough, at the same time sly, peasant humor. One of his pupils came into the class with bleached and jaded face. Bruckner asked what ailed him. The answer was: "I was at the Turnverein till two o'clock." "Yes," said Bruckner, "oh, yes, I know the Turnverein that last, till two A.M." The pupil on whom he built fond hope was Franz Nott, who died young and in the mad-house. When Bruckner was disturbed in his work, he was incredibly and gloriously rude.

Bruckner was furious against all writers who discovered "programmes" in his music. He was warmly attached to the ill-fated Hugo Wolf, and was never weary of praising the declamation in his songs: "The fellow does nothing all day but compose, while I must tire myself out by giving lessons"; for at sixty years Bruckner was teaching for three guldens a lesson. Beethoven was his idol, and after a performance of one of the greater symphonies he was as one insane. After a performance of the "Eroica," he said to Hruby,—would that it were possible to reproduce Bruckner's dialect,—"I think that if Beethoven

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were alive, and I should go to him with my Seventh Symphony and say, 'Here, Mr. Van Beethoven, this is not so bad, this Seventh, as certain gentlemen would make out,' . . . I think he would take me by the hand and say, 'My dear Bruckner, never mind, I had no better luck; and the same men who hold me up against you even now do not understand my last quartets, although they act as if they understood them.' Then I'd say to him, 'Excuse me, Mr. Van Beethoven, that I have gone beyond you in freedom of form, but I think a true artist should make his own forms for his own works, and stick by them.'" He once said of Hanslick: "I guess Hanslick understands as little about Brahms as about Wagner, me, and others. And the Doctor Hanslick knows as much about counterpoint as a chimney-sweep about astronomy."

Hanslick was to Bruckner as a pursuing demon. (We are giving Hruby's statement, and Hanslick surely showed a strange perseverance and an unaccountable ferocity in criticism that was abuse.) Hruby likens this critic to the *Phylloxera vastatrix* in the vineyard. He really believes that Hanslick sat up at night to plot Bruckner's destruction. He affirms that Hanslick tried to undermine him in the Conservatory and the Imperial Chapel, that he tried to influence conductors against the performance of his works. And he goes so far as to say that Hans Richter, thus influenced, has never performed a symphony by Bruckner in England. As a matter of fact, Richter produced Bruckner's Seventh in London, May 23, 1887.

He was never mean or hostile toward Brahms, as some would have had him. He once said that Brahms was not an enemy of Wagner, as the Brahmsites insisted; that down in his heart he had a warm admiration for Wagner, as was shown by the praise he had bestowed on "Die Meistersinger."

Just before his death Bruckner's thoughts were on his Ninth Symphony: "I undertook a stiff task," he said. "I should not have done it at my age and in my weak condition. If I never finish it, then my 'Te Deum' may be used as a Finale. I have nearly finished three movements. This work belongs to my Lord God."

Although he had the religion of a child, he had read the famous book of David Strauss, and he could talk about it reasonably. Some one asked him about the future life and prayer. "I'll tell you," he replied. "If the story is true, so much the better for me. If it is not true, praying cannot hurt me."

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Concerto in D major for Violin, Op. 61 . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flüte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passageway" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo. This pianoforte arrangement is mentioned in a letter written by Beethoven to Ignace Pleyel at Paris, early in 1807. Beethoven names six works, and says: "I intend to offer the six works mentioned below to houses in Paris, London, and Vienna, on condition that in each of these cities they shall appear on a day fixed beforehand. In this way I think that it will be to my interest to make my works known rapidly, while as regards payment I believe that the terms are to my interest and likewise to that of the different houses." The list contained: "1, a symphony; 2, an overture written for Collin's tragedy 'Coriolanus'; 3, a violin concerto; 4, three quartets; 5, a pianoforte concerto; 6, the violin concerto arranged for the pianoforte, with additional notes."

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista*.

* * *

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are

* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.

ACADEMY OF MUSIC, PHILADELPHIA

WEDNESDAY AFTERNOON, DECEMBER 15, 1915, at 3 o'clock



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(Direction, C. A. Ellis, Symphony Hall, Boston)

In a Recital of Piano Music

PROGRAMME

I. SONATA, Op. 53 - - - - - Beethoven
 Allegro con brio
 Adagio molto
 Allegretto moderato
 Prestissimo

II. IMPROMPTU, Op. 142 - - - - Schubert

III. SONATA in B minor - - - - - - Liszt

IV. (a) BALLADE in F major
 (b) IMPROMPTU in F-sharp major
 (c) TWO MAZURKAS
 (d) TWO ÉTUDES
 - - - Chopin

V. (a) BARCAROLLE in A minor
 (b) ÉTUDE in C major
 (c) VALSE CAPRICE
 - - Rubinstein

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four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major repeated in D minor and developed at length. The solo violin enters after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major, 6-8, is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpreta-

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JULIA CULP'S ARRIVAL

On NOVEMBER 20, 1915

ACADEMY OF MUSIC

SATURDAY AFTERNOON, JANUARY 8, 1916, at 2.30 o'clock



Fritz Kreisler

(Direction, C. A. Ellis
Symphony Hall, Boston)

IN A

RECITAL OF VIOLIN MUSIC

CARL LAMSON, Accompanist

PROGRAMME

1.	(a)	Sonata in A major	Handel
	(b)	Grave in C minor	Friedeman Bach
	(c)	Fugue in A major	Tartini
2.		Fantasy in C major	Schumann
3.	(a)	Larghetto Lamentoso	Godowsky
	(b)	Rondino (on a theme by Beethoven)	Kreisler
	(c)	Impromptu	Schubert
	(d)	Mazurka, A minor (posthumous)	Chopin
	(e)	Variations	Tartini
4.	(a)	Indian Lament	Dvorák-Kreisler
	(b)	Viennese Popular Song	Arranged by Kreisler
	(c)	Spanish Dance	Granados-Kreisler
	(d)	Tambourin Chinois	Kreisler

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tion, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to Petrograd, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor, November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat, —a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established:—

"The eminent violinist Klement [*sic*] played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous

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applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Clement's Fantasia."

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Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

Programme of the

THIRD CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, JANUARY 3

AT 8.15

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Noack, S.			
Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v. Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

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THIRD CONCERT

MONDAY EVENING, JANUARY 3

AT 8.15

PROGRAMME

Haydn Symphony in E-flat major (B. & H. No. 1)

I. Adagio: Allegro con spirito.
II. Andante.
III. Menuetto: Trio.
IV. Allegro con spirito.

Handel . . Scena, "Sweet bird that shun'st the noise of folly," from "L' Allegro, il Penseroso, ed il Moderato"
(Flute Obbligato, Mr. ANDRÉ MAQUARRE)

Mozart Concertante Symphonie for Violin and Viola (K. Op. 364)

I. Allegro maestoso, E-flat major, 4–4.
II. Andante, C minor, 3–4.
III. Presto, E-flat major, 2–4.

Violin, Mr. WITEK Viola, Mr. FÉRIR
(Cadenzas by Hellmesberger)

Mozart Two Arias from "The Marriage of Figaro"
a. "Porgi Amor"
b. "Voi, Che sapete"

Mendelssohn-Bartholdy . . Overture, "Sea-Calm and Prosperous Voyage," Op. 27

SOLOIST

MADAME MELBA

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Extract from the *Philadelphia Press*, November 20, 1915.

MOYER-BERLINO-SCHOW RECITAL.

Two talented young men were introduced to the local concert stage at Estey Hall yesterday afternoon and evening.—**David Moyer-Berlino** and **H. Roy Schow.** They are pupils of the **Dietrich Piano School,** and the object of their appearance was to show the development of local musical talent, and they made a most creditable showing. Philadelphia talent too often goes unnoticed, and these two young men deserve well of their home city, for their performance was most gratifying in every way. They are true artists of the piano, playing with the skill of fully developed soloists.

It was not alone in the finish of their execution that their playing was notable, but the great breadth afforded them in their varied selections showed conclusively their skill in every side of their art, as to expression and import of the composition, whether it was Mendelssohn, Liszt, Chopin, Schumann, or a variety of others, to each of which they gave character and a depth of musical thought which is most promising as to their future.

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SYMPHONY IN E-FLAT MAJOR (B. & H., No. 1) . . . JOSEPH HAYDN

(Born at Rohran, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony was composed for Salomon's concerts in London and it was produced at one of these concerts in 1795. Known as No. 1 in Breitkopf & Härtel's catalogue, it is No. 8 in the catalogue of the Philharmonic Society of London.

The symphony is known in Germany as the one "mit dem Paukenwirbel" (with the drum-roll), but it should not be confounded with the one in G major, "The Surprise," which is called in Germany the symphony "mit dem Paukenschlag" (with the drum-stroke).

The precise date of the first performance of this symphony in London is not known. The first Salomon concert in 1795 was on February 2. Two extra concerts were given on May 21 and June 1. Haydn's last benefit was on May 4, and he said of it in his diary: "The whole company was delighted, and so was I. I took in this evening four thousand gulden [about $2,000]. One can make as much as this only in England." Unfortunately, the programmes of some of the Salomon concerts could not be found even by the indefatigable Pohl when he was collecting the material for his "Mozart und Haydn in London" (Vienna, 1867), and we are without information concerning the history of some of the symphonies. Furthermore, the terms "overture" and "symphony" were used loosely by programme-makers of that period. Many of Haydn's symphonies played during his sojourn in London were announced as "overtures," although the music lexicons of the eighteenth century do not speak of the terms as synonymous. Sometimes on a programme there would be two announcements of overtures by Haydn. The first overture would be the first movement of a symphony, and the other movements of it would be announced as "overture" at the beginning of the second part of the programme.

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Symphonies were thus divided for many years. In Vienna in 1839 the first two movements of Schubert's Symphony in C major were separated from each other by an aria from "Lucia di Lammermoor," sung by Miss Tuczek.

This symphony was played for the first time at the Boston Symphony Orchestra concerts on November 14, 1891.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

There is an Introduction, E-flat, Adagio, 3-4, which begins with a long drum-roll. The chief theme follows,—double-basses, 'cellos, bassoons,—and this theme is used, contrary to the custom of the period, in the movement that follows. The chief theme of this following movement, Allegro con spirito, 6-8, is given immediately to the first violins, and a subordinate theme derived from it appears soon after in the oboes. The second independent and important theme (B-flat major), also of a gay character, is given out by first violins and oboe. The working-out section begins with an elaboration of the first chief theme of the allegro. The Introduction theme appears pianissimo in the basses, and the second chief theme is introduced in D-flat major. The repetition is developed in orthodox fashion until the reappearance of the first measures of the introductory Adagio. The first notes of this introductory theme with changed rhythm begin the short coda, Allegro con spirito.

The second movement, Andante, 2-4, opens in C minor with a theme that is afterward varied in major and in minor. This theme is a simple song sung by the violins. The third variation is a violin solo. The fifth and last variation is in C major.

The menuetto is in E-flat, 3-4. In the slight development of the chief theme a measure of this theme is used with emphasis. The trio is also in E-flat.

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Finale, E-flat, Allegro con spirito, 2-2. Horns play the harmonic support of the first theme, which enters in the fifth measure, given out by violins. A secondary motive is taken from this theme. The first section is not repeated. The thematic material used in the working-out section is taken solely from the chief theme. The coda is short.

* * *

Haydn's name began to be mentioned in England in 1765. Symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland —an auspicious name—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, the "Hamberger" house * in which Beethoven also once lived, a man appeared, and said: "I am Salomon from London, and come to fetch you with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for

* This house lay on the so-called Wasserkunst bastion and was numbered 1196. It has disappeared. Johann Nepomuk Hamberger was the Registrar of the Lower Austrian Deposit Bank, and a friend of Haydn.

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a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiently for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse* in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and

*Beethoven had written a long letter to him on June 1st of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."

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"the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and,

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after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

Beethoven thought highly of Salomon. Hearing of his death he wrote to Ferdinand Ries, expressing his grief: "He was a noble man whom I remember from my childhood." In 1801 he wrote to Hofmeister in Leipsic about his septet. "I sent it to London to Mr. Salomon (so that he might perform it at his concert, and this solely by way of friendship), but added that he must be careful not to let it get into other people's hands, as I intended to have it published in Germany. . . . I think it just as unlikely that Salomon would be so base as to publish the Septet, as that I should have sold it to him." In 1815 he wrote a letter to Birchall in London. It was in English and about his "Wellington's Battel Simphonie." "Mr. B[irchall] sayd that Mr. Salomon has a good many tings to say concerning the Symphonie in G" (?A).

Beethoven once wrote a letter to George IV. of England, reminding him that in 1813 at the desire of several Englishmen residing in Vienna he had sent to him "Wellington's Battle and Victory at Vittoria." "For many years the undersigned entertained the sweet desire that Your Majesty would most graciously let him know that it had been received; but up to now he has not been able to boast of this good fortune." Beethoven then said, he had heard from Ries that George IV. had most graciously condescended to hand over the said work to the then music directors, Mr. Salomon and Mr. Smart, in order to have it publicly performed in Drury Lane Theatre. The performance took place.* "The undersigned has felt offended at being obliged to hear about this from an indirect source. Your Majesty therefore will certainly forgive his sensitiveness in this matter, and most graciously

* It was on February 10, 1815, under the direction of Sir George Smart, whom Thackeray caricatured in "The Ravenswing" as Sir George Thrum, "the author of several operas ('The Camel Driver,' 'Britons Alarmed; or the Siege of Bergen-op-Zoom,' etc., etc.), and, of course, of songs which had considerable success in their day, but are forgotten now, and are as much faded and out of fashion as those old carpets which we have described in the professor's house, and which were, doubtless, very brilliant once. But such is the fate of carpets, of flowers, of music, of men, and of the most admirable novels—even this story will not be alive for many centuries."

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allow him to state that he spared neither time nor money to present this work to Your Majesty in the most becoming manner, and by its means to afford you pleasure." Accompanying this letter was a printed score of the work. It is not known whether Beethoven ever received a reply.

In a letter to Ries dated November 22, 1815, Beethoven wrote frankly about his need of money, and wished payment from London for this Battle Symphony and other works. "I have lost 600 florins of my yearly pension; at the time of the bank notes it did not matter; then came the redemption bonds, and thus I lost 600*fl.* After several years' vexation, with entire loss of the annuity—and now we have arrived at the point, that the redemption bonds are worse than ever the bank notes were; I pay 1,000*fl.* house rent, you can form an idea of the misery which the paper money causes. My poor unfortunate brother (Carl) is just dead. He had a bad wife. I may say he had consumption for several years, and in order to make life easier for him, I reckon that I gave him 10,000*fl.* in Vienna coin. For an Englishman that is nothing, but for a poor German or rather Austrian it is a lot. The poor fellow had much changed during the last years, and I can say I pitied him from my heart; and it now comforts me to be able to say to myself, that with regard to maintaining him I have nothing to reproach myself with."

Mme MELBA (born Helen Porter Mitchell) was born at Melbourne, Australia, the daughter of David Mitchell, a contractor, who built the Melbourne Town Hall and the Exhibition buildings. She sang in the choir of St. Francis's Roman Catholic Church, Melbourne, and appeared at the Melbourne Liedertafel concerts in 1884. It is said that her voice attracted the attention of Pietro Cecchi,* who urged

*Pietro Cecchi, who was largely responsible for Mme Melba's vocal training, died at Melbourne, April 4, 1897. A native of Rome, he was architect to Pope Pius IX., but he was obliged for political reasons to leave the papal territory, and he turned singer. He sang in Italy (La Scala, Milan, November 12, 1861, as Arturo in "I Puritani"), at London, and in the United States. He lived at Melbourne for about twenty-five years.

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her to adopt a professional career. Her first appearance in Europe was at Leonard Emil Bach's concert, at Prince's Hall, London, June 1, 1886. She studied with Marchesi, and made her first appearance in Paris in concert, March 21, 1887. Her first appearance in opera was at the Monnaie, Brussels, as Gilda in "Rigoletto," October 12, 1887. Her first appearance in London was at Covent Garden on May 24, 1888, as Lucia; at the Opéra, Paris, on May 8, 1889, as Ophelia. Since then she has been famous in European cities, in Australia, and in the United States. She married in 1882 Charles N. F. Armstrong, of Queensland. The marriage was followed some years afterward by divorce. Her first appearance in the United States was at New York as Lucia, December 4, 1893.

SCENA, "SWEET BIRD THAT SHUN'ST THE NOISE OF FOLLY," FROM "L' ALLEGRO, IL PENSEROSO,* ED IL MODERATO."

GEORGE FRIDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Handel wrote his cantata, "L' Allegro, il Penseroso, ed il Moderato," in 1740. He began it January 19 and finished it February 9. The winter was one of the coldest known in England. The Thames was frozen; and a fair was held for three weeks on the ice, and an ox was roasted whole. Musical and dramatic performances were suspended during January.

The first performance of the cantata was on February 27, 1740, at the Lincoln's Inn Fields Theatre, in London. The cantata was repeated four times that season.

*So it is with Milton, Jennens, and Handel; yet there are modern and scrupulous editors who substitute "Il Pensieroso."

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The London *Daily Post* of February 27, 1740, announced: "Never performed before—at the Royal Theatre, Lincoln's Inn Fields, this day will be performed 'L' Allegro,' etc., with two new concertos for several instruments, and a new concerto on the organ. Boxes, half a guinea; pit, 5*s*.; first gallery, 3*s*.; upper gallery, 2*s*. Pit and gallery opened at four, and boxes at five." A new concerto for several instruments was played at the beginning of the first part, another at the beginning of the second part, and the new organ concerto at the beginning of the third part. Walsh published a collection of songs from the cantata, March 15, 1740, a second on May 7 of that year, and on May 13, 1740, the two collections were published as one.

The text of the scena (No. 13 of the cantata), which is in "Il Penseroso," is as follows:—

Sweet bird that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chauntress, oft the woods among,
I woo, to hear thy even-song.
Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand'ring moon
Riding near her highest noon.

The scena, Andante, in D major (4-4 time), is in the old aria form, with second part, Larghetto, in D minor (3-4 time), and Da capo.

The original orchestral parts to this scena are flute solo (traverse

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flute), first and second violins in unison, violas, and continuo. Robert Franz added parts for two clarinets, two bassoons, and one horn.

Milton's "L' Allegro" and "Il Penseroso" were used for the text, but Charles Jennens did not hesitate to add a third part, "Il Moderato," to serve as an arbiter between the two disputants. "Il Penseroso" was represented by soprano and contralto; "L' Allegro" by tenor, bass, and child's voice; "Il Moderato" by the bass, and by soprano and tenor in duet. Handel afterward made numerous changes.

The rich and respectable Jennens was pleased with his own poem, and he wrote Handel that it was very much admired. He was a singular person. In his youth his servants, equipages, and table won for him the name of "Solyman the Magnificent." He would go in a four-horse carriage, with four lackeys, to the printer to correct his proofs, and, "when he arrived at the passage, he descended from the coach, and was preceded by a servant, whose business it was to clear away the oyster shells or any other obstacle that might impede his progress."

He succeeded to the estate of Gopsell in 1747,—his ancestors had been in trade at Birmingham,—and he built a fine mansion. It is said that he spent £80,000 in laying out the grounds: "the fine chapel"—according to Nichols's "Leicestershire"—"is most elegantly pewed and wainscoted with cedar, and an eagle of burnished gold supports the desk which holds the books." In the grounds he raised an Ionic temple to the memory of Holdsworth, Latin poet and classical scholar. Jennens compiled for Handel the librettos of "Saul" and "Belshazzar" as well as the text of "The Messiah." In the latter part of his life he issued tinkered versions of Shakespeare's plays. Born in 1700, Jennens died unmarried in 1773. He had the air of a round-faced, honest tradesman. They used to laugh at him for his literary pretensions, but he

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was a benevolent man, generous to the arts, the enthusiastic admirer and stanch friend of Handel.

The first singer of the scena was Mme. Francesina, a Frenchwoman, whose name was Elisabeth Duparc, not Dupar, as Fétis has it. She sang several years in Italy, where she acquired her sobriquet. In the fall of 1736 she went to London, where she sang and danced before "her majesty, the duke, the princesses at Kensington . . . to the entire satisfaction of the court." On January 7, 1738, she took the part of Clotilda in Handel's "Faramondo." This was apparently her first appearance there in public. The music was written for her. Dr. Burney described her performance in general as "lark-like," and spoke of her "active throat." She sang in other operas by Handel, and also in his oratorios. In 1744 she had left the operatic stage, but she "constantly attached herself to Handel and was first woman in his oratorios for many years." A portrait of her by George Knapton represents "a pleasant, intelligent woman."

Concertante Symphonie for Violin and Viola (K. 364).

Wolfgang Amadeus Mozart

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This composition in E-flat major is for solo violin and solo viola, with accompaniment of two oboes, two horns, and strings. The date of the composition is unknown. The original manuscript is probably not in existence. When the work was performed at the Mozart Festival in Salzburg, 1856, a copy owned by André was used, in which cadenzas in Mozart's handwriting were inserted. Otto Jahn thought the concerto could not have been written before 1776 or 1777, perhaps not before 1780, on account of the maturity shown in the invention of the themes, the coherency of the development, the charm and sureness of modulations, the treatment of the orchestra, separately and in connection with the solo instruments. The form is conventional, but the movements are more broadly planned and more fully extended than was then customary. There is more of the symphonic character than in other works of similar nature in the same period. The solo instruments are handled



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simply in their relations one with another. They exchange phrases, repeating them one after the other, in different tonal positions, or they share them in the same tonality. When they are together they move as a rule in thirds or sixths. It is rare to find each of them—as in the Andante and Presto—in a two-voice passage treated independently and freely.

The viola part is written in D major, so that the instrument must be tuned a half-tone higher, to give more bite to the strings and ease to the player.

The first movement with a cadenza by Hellmesberger was played in Boston at a Symphony Concert by Mr. Loeffler (violin) and Mr. Kneisel (viola) on January 2, 1892.

Cavatina, "Porgi Amor," Act II., Scene 1, in "Le Nozze di Figaro" Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The Countess in a stately chamber mourns the unfaithfulness of her husband, the Count Almaviva:—

Porgi amor qualche ristoro
Al mio duolo, a miei sopir!
O mi rendi il mio tesoro
O mi lascia almen morir!

These lines have been thus translated into English:—

Thou, O love, thou canst restore me.
Grant my prayer and hear my sigh!
Ah, without the love he bore me,
Unremembered let me die!

Larghetto, E-flat major, 2-4. The orchestral accompaniment is for two clarinets, two bassoons, two horns, and the usual strings.

The air was first sung by Mme Laschi. A contemporary critic wondered why this singer, who was greatly admired in Italy, attracted little attention at Vienna.



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CANZONA, "VOI, CHE SAPETE," ACT II., SCENE 3, IN "LE NOZZE DI FIGARO" WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York on May 3, 1823.

Cherubino's canzona is in the third scene of the second act. Andante con moto, B-flat major, 2-4.

*Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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Voi, che sapete che cosa è amor,
Donne, vedete, s' io l' ho nel cor;
Quello ch' io provo, viridirò
E̬ per me nuovo capir nol so.
Sento un' affetto pien di desir,
Ch' ora è diletto, ch' ora è martir.
Gelo, e poi sento l' alma avvampar,
E̬ in un momento torno a gelar.
Ricerco un bene fuori di me,
Non so chi il tienne, non so cos' è.
Sospiro e gemo senza voler,
Palpito e tremo senza saper;
Non trovo pace notte, nè dì,
Ma pur mi piace languir così.
Voi, che sapete che cosa è amor,
Donne, vedete, s' io l' ho nel cor!

This has been Englished as follows:—

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?
Fair dame or maiden, none else may know
My heart o'erladen, why it is so.

What is this yearning, these trembling fears,
Rapturous burning, melting in tears?
While thus I languish, wild beats my heart,
Yet from my anguish I would not part.
I seek a treasure fate still denies,
Naught else will pleasure, naught else I prize.

I'm ever sighing, I know not why,
Near unto dying when none are by.
My heart is riven, night, morn, and eve;
But, ah! 'tis heaven thus, thus to grieve.

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?

The accompaniment is scored for one flute, one oboe, one clarinet, one bassoon, two horns, strings.

For an amusing account of Mme. Bussani, who created the part of Cherubino, see Da Ponte's memoirs. Her lower tones were described by the more unprejudiced as unusually beautiful, and she was praised for her beauty and unconstrained action on the stage. W. T. Parke

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wrote of her in 1809, mentioning the opening of the King's Theatre, January 6: "The manager . . . engaged several new performers; among whom were Signora Griglietti, a pleasing young singer, Signor Pedrazzi, who had little voice, and Signora Bussani (from the opera at Lisbon), who had plenty of it, but whose person and age were not calculated to fascinate an English audience."

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THE SYMPHONIC SENSE.

(From the London *Times*.)

The subjects of the two papers read by Dr. W. H. Hadow and Mr. E. J. Dent before the musical subsection of the Historical Congress have at first sight little connection with one another. The Church music of English composers under the Tudors and Italian opera of the eighteenth century might have been chosen, if anything more than the offers of the readers governed their choice, with the object of representing two entirely different aspects of historical musical development pursued in different times and countries under wholly different conditions and in accordance with different ideals.

The points of view of the readers, too, differed considerably. Dr. Hadow dealt with such men as Tye, Robert Whyte, Tallis, and Byrd, almost entirely as they were concerned with the music of the Latin Church Offices and drew interesting deductions as to the artistic individualities of the composers, illustrating their characteristics by examples of their works sung by members of the Westminster Cathedral choir under the direction of Dr. R. R. Terry. Most of the examples were works which were recently discussed in these columns in connection with the music for Holy Week and Easter just past. Thus, the main point was to induce people to appreciate the individual excellence of certain great artists and only incidentally to note that they have features in common which can be recognized as forming a distinct type.

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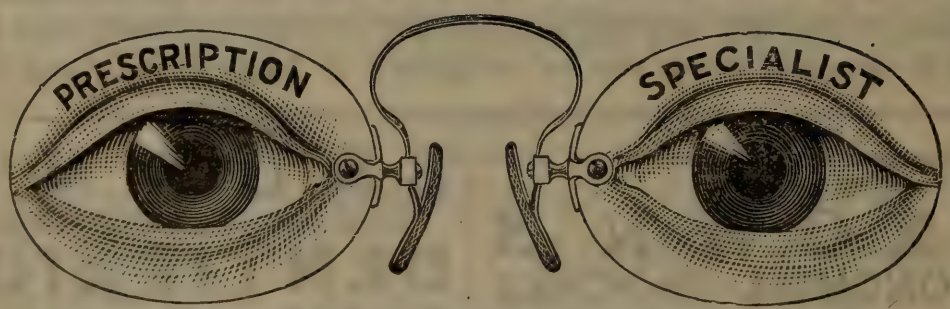
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Mr. Dent's study of the Italian opera composers of the eighteenth century concentrated upon the type, only referring by the way to individuals. His main contention was that in establishing the aria form in opera the Italian composers who followed Alessandro Scarlatti were discovering means of pure musical expression under cover of the voice and of the opera which eventually were transferred to the instrumental sonata. They have therefore an importance for musical historians over and above their own intrinsic worth.

Yet a listener to both papers might find one parallel between the two cases, in spite of all the divergence of subject matter and of view. One can hardly hear the music of the later Church composers without realizing that they were feeling their way towards a kind of expression which was ever more definitely musical, and the more it found satisfaction in its musical quality the less did it base its existence upon the words with which it was connected. It was this search for independence which the theologians of the Reformation, Cranmer especially, sought to check, and, as Dr. Hadow pointed out, failed in a large measure to check, by the issue of regulations for the music of the reformed service. The remarkable "rosalia" in the bass part of Byrd's "Haec Dies," which was one of the most striking examples sung by the Westminster Choir, is symptomatic of the attempt to establish definite principles of musical form which give music a self-sufficing justification. The rich harmonic coloring of Tallis's "In jejunio et fletu" shows the impulse at work in another direction, and the setting by Robert Whyte of the "Initial Letters" to the Lamentations of Jeremiah is one of the most illuminating signs of the trend of events.

Of this last, the practice of setting a letter of the Hebrew alphabet to music consistent in feeling with that associated with the text following it, Dr. Hadow remarked that it showed the *naïveté* and simplicity of the time, since composers of whatever nation apparently felt no

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hint of incongruity in expending musical expression upon a letter of the alphabet. But need we feel any incongruity? Modern musicians, who are used to the instrumental use of voices without words frequently introduced for the purposes of color, are scarcely likely to feel any. The settings of the Initial Letters have precisely the effect of *ritornelli*, or musical introductions familiar in every species of song with instrumental accompaniment, which have the function of suggesting the feeling or creating an atmosphere in terms of music alone before the literary interest is begun. Whyte and others who set the Lamentations, having no instruments, did this with voices. Only quite recently composers have reverted to the use of voices for the same purpose. We have the example of the vocal overture to Mascagni's "Zanetto," to name an instance from opera, and the humming choral interludes in Mr. Vaughan Williams's Fantasia upon Christmas Carols is an effective instance which will occur readily to those who have attended recent concerts in London. The really remarkable thing about Whyte and his contemporaries is that while they were constantly engaged in setting liturgical words to music the instinct for pure music, what may be called the "symphonic sense," should have become sufficiently developed in them to make it possible for them to mould these vocal *ritornelli* into consistently expressive forms.

The fact that they were continually setting and resetting the same words, the various parts of the Liturgy, drove them towards this independent attitude. It is natural that when words are new to a composer's mind and likely to be so to his hearers they should exercise a greater hold upon him than when they are thoroughly familiar, both by themselves and in association with the music of other composers. The words of the Latin offices were so familiar that, as Dr. Hadow reminded his hearers, there was a tendency among the English Tudor composers to take some of them for granted; and the incomplete settings of the Credo, of which Tye's "Euge Bone" remains a salient example, are evidences to that effect. The worshippers might be expected to know what was going on; the musician need not trouble to make each detail of the text clear, but taking his general mood from the character of the subject, whether it were the Lamentations or the Credo, he tended more and more to develop his theme upon purely musical lines.

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Now this was just the position which Mr. Dent indicated as that of the Italian composers of opera in the middle of the eighteenth century, when Metastasio reigned as the provider of operatic libretti. His dramas, it was pointed out, were set over and over again by many composers until they became perfectly familiar to audiences, who thus came to an opera that was new as regards its music with a complete knowledge of every dramatic situation and having practically got the words by heart. The composer had nothing to explain; he was free to develop his music in a self-contained scheme, merely taking from the words an initial suggestion for its feeling. It may not increase our respect for the composers of this period to realize that, with such an opportunity and with an almost unparalleled output of effort, they have still left very little which the world has thought it worth while to remember for its own sake. In that they compare unfavorably with their English predecessors who wrote for the Church two hundred years before. Yet Mr. Dent and others (he alluded to Mr. Donald Tovey's essay showing the classical concerto to be an instrumental development of the aria) have proved that they did make very important advances towards establishing principles of musical form, contrast of subjects, of keys, the means of balancing one episode against another and developing one idea out of another. While ostensibly they wrote operas they made experiments towards the evolution of the symphony. Gluck was an operatic Cranmer, and the famous preface to "Alceste" is comparable to the directions issued by that prelate in 1544 for the simplification of Church music. Dr. Hadow mentioned that the latter were only very partially observed; Mr. Dent might have added the same of Gluck's manifesto, for Gluck himself never carried out to the letter the subordination of music to the drama which it advocated.

The inference to be drawn from these historical sidelights is that, in spite of all the theories of artistic propriety, the symphonic sense is so strong a driving force in musical composition as continually to carry the composer away into the realm of his own art and make him independent of others. What Johnson said of marriage might be said of the union of music with other arts and interests: "Sir, it is so far from being natural . . . that we find all the motives which they have for remaining in that connection, and the restraints which civilized society

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imposes to prevent separation, are hardly sufficient to keep them together." In more modern times we see Brahms refusing to sacrifice the beauty of a melody because it did not fit the accentuation of the words, "Wie bist du meine Königin, durch sanfte Güte wonnevoll"; Wagner, the most insistent of theorists, bringing his drama to a standstill while five people standing in a row upon the stage sing the glorious quintet of "Die Meistersinger"; Richard Strauss forgetting himself, his wife, and his baby in the entrancing complexities of a double fugue. We hear much of music expressing this, that, or the other scheme of thought, and of its dependence upon literary sources of inspiration; but the more one hears, especially when it comes from the musicians themselves, the more one may be convinced that they are merely casting about for a fresh musical direction to follow, and that having found it they will lightheartedly shake off "the restraints which civilized society imposes," and be off again on their quest of music, and music only.

Overture, "Sea-calm and Prosperous Voyage," Op. 27.

Felix Mendelssohn-Bartholdy

(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847.)

Two little poems by Goethe, "Meeres Stille" and "Glückliche Fahrt," first published in Schiller's *Musenalmanach* for 1796, suggested music to Beethoven, Mendelssohn, and Schubert. The poems are as follows:—

MEERES STILLE.

Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche rings umher.

Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
Reget keine Welle sich.

A profound stillness rules in the water; the ocean rests motionless; and the anxious mariner looks on a smooth sea round about him. No breeze in any quarter! Fearful quiet of death! Over the monstrous waste no billow stirs.

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Der Himmel ist helle,
Und Æolus löset
Das ängstliche Band.
Es säuseln die Winde,
Es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es theilt sich die Welle,
Es naht sich die Ferne;
Schon seh' ich das Land!

The fog has lifted, the sky is clear, and the Wind-god looses the hesitant band. The winds sough, the mariner looks alive. Haste! Haste! The billows divide, the far-off grows near; already I see the land!

Beethoven's "Meeresstille und glückliche Fahrt," for four-part chorus and orchestra, Op. 112, was composed in 1815, performed at Vienna on December 25, 1815, and published in 1822. Schubert's song, "Meeresstille," was composed on June 21, 1815.

The translation, "Calm Sea and Happy Voyage," does not convey exactly the meaning of the original German. As Mr. Louis C. Elson says in his "History of German Song": "One of the strangest misnomers in all music has occurred with Mendelssohn's overture on the above subject. The English have translated it, 'A Calm Sea and Prosperous Voyage,' which leaves each auditor under the impression that a thoroughly joyous picture is being presented, while the words, 'Becalmed at Sea and Prosperous Voyage,' would present the tremendous contrast as the poet intended it."

Mendelssohn composed the music of the overture at Berlin in the summer of 1828. His sister Fanny, in a letter to Klingemann, dated June 18 of that year, wrote: "Felix is writing a great instrumental piece, 'Meeres Stille und glückliche Fahrt' after Goethe. It will be very worthy of him. He did not wish to make an overture with introduction, and has kept the whole in two contrasting pictures." Mendelssohn first saw the ocean in 1824 at Doberan on the Baltic. He wrote to his sister: "Sometimes it lies as smooth as a mirror, without waves, breakers, or noise; sometimes it is so wild and furious that I dare not go in." When he went to London the next year, the voyage was long and stormy. He wrote home: "I passed from one swoon to another, merely out of vexation at myself and everything on board

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3.	(a)	Larghetto Lamentoso	Godowsky
	(b)	Rondino (on a theme by Beethoven)	Kreisler
	(c)	Impromptu	Schubert
	(d)	Mazurka, A minor (posthumous)	Chopin
	(e)	Variations	Tartini
4.	(a)	Indian Lament	Dvorák-Kreisler
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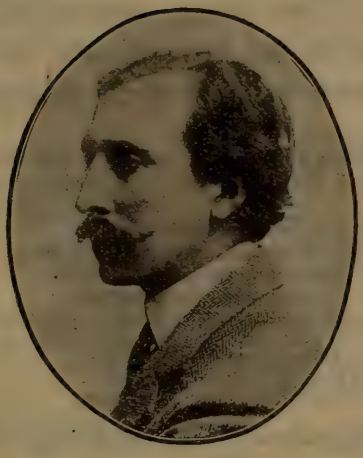
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the steamer, bitterly hating England and especially my 'Calm Sea' overture."*

The first performance of the overture was a private one at Berlin, September 7, 1828, in the family dwelling-house. Mendelssohn conducted from manuscript. The overture was performed on December 1, 1832, at the Singakademie, Berlin, at a concert for the benefit of the Orchestra-Widows' Fund, and Mendelssohn again conducted from manuscript.

In 1834, from February to April, the composer rewrote the overture. He told Devrient by letter that he was about to change the whole allegro, and in May he wrote to Klingemann that the piece was then a wholly different one. The first performance of the revised version was a subscription concert at the Gewandhaus, Leipsic, October 4, 1835, when Mendelssohn conducted.

The score was published in April, 1835, and the orchestral parts in July of the same year.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, two horns, three trumpets, one serpent (replaced as a rule by a bass tuba), kettledrums, and strings.

The introduction, Adagio, D major, 4-4, based mainly on a theme which appears later in the main body of the work, is a tone painting of a dead calm at sea. It ends with flute-calls, which have been variously interpreted by painstaking commentators. Reissmann calls the passage "the boatswain's whistle metamorphosed." "Are these calls 'whistling for the wind,' the cry of some solitary sea-bird, or merely an eloquent expression of dead silence and solitude?"

The other tone picture is the voyage in a fair breeze, Molto allegro vivace, D major, 2-2, with a short coda, Allegro maestoso, D major,

* Thackeray described in "A Night's Pleasure" a singer whom he heard at the Cave of Harmony: "Mr Hoff, a gentleman whom I remember to have seen exceedingly unwell on board a Gravesend steamer, began the following terrific ballad:—

"THE RED FLAG."

"Where the quivering lightning flings
His arrows from out the clouds,
And the howling tempest sings,
And whistles among the shrouds,
'Tis pleasant, 'tis pleasant to ride
Along the foaming brine—
Wilt be the Rover's bride?
Wilt follow him, lady mine?
Hurrah!
For the bonny, bonny brine!" etc.

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4-4, representing the coming into port, dropping anchor, and the salutes from ship and shore. A breeze springs up. Lively passage-work leads up to a climax, after which the first theme is given piano to wind instruments accompanied by strings, *pizz.* The opening figure of the introduction is recognizable in the second portion of this theme. More passage-work leads to a repetition of the theme by the full orchestra fortissimo. A subsidiary theme, A major, is treated in imitation by the first violins and the basses. A series of trills leads to the entrance of the second theme, A major, in the violoncellos, later in the wood-wind, and this theme is a modification of the initial figure of the introduction. There are loud calls of horns and trumpets with drum-beats. The subsidiary and the second theme are much used in the free fantasia. The third section is abbreviated, and the second theme is dropped overboard. The coda is given over to the salutes, and the last three measures are supposed to depict the vessel coming up to the wharf.

This overture was performed by the Orchestral Union, Carl Zerrahn conductor, on March 14, 1860.

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"The Sea" (Three Orchestral Sketches): I. From Dawn till Noon on the Ocean; II. Frolics of Waves; III. Dialogue of Wind and Sea Claude Debussy

(Born at Saint-Germaine (Seine and Oise), France, August 22, 1862; now living at Paris.)

These orchestral pieces ("La Mer: I. De l'aube à midi sur la mer; II. Jeux de vagues; III. Dialogue du vent et de la mer,—trois esquisses symphoniques") were performed for the first time at a Lamoureux Concert in Paris, October 15, 1905. The concert, the first of the season of 1905-06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Camille Chevillard conducted. Debussy has conducted performances.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy first conceived the idea of writing them in 1903.

The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra led by Dr. Muck on March 2, 1907. "La Mer" was performed again that season by request on April 20, 1907. There was a later performance on March 1, 1913.

"From Dawn till Noon on the Ocean" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waves" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a Glockenspiel (or celesta), two harps, and strings.

"Dialogue of Wind and Sea" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, one double-bassoon, four horns, three trumpets, two cornets-à-pistons, three

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trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, Glockenspiel, two harps, and strings.

These sketches are impressionistic. The titles give the cue to the hearer. As M. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can any one analyze logically creations which come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, M. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitateur, and his art rests almost wholly on the association of musical ideas whose relations are clearly perceived only in a state of semi-consciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French, pictorial and literary to that degree of disembodiment where sound is only a cabalistic sign."

Whether you dispute or agree to this characterization of Debussy's art,—the comparison of his art with that of Berlioz is at least surprising if it be not inexplicable,—M. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's themes without the aid of illustrations in notation would

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be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as translated by Thomas Taylor: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

The question for the hearer to determine is whether Debussy and the ocean are on confidential terms.

W. E. Henley wrote in ("Views and Reviews: Longfellow"): "The ocean as confidant, a Laertes that can neither avoid his Hamlets nor bid them hold their peace, is a modern invention. Byron and Shelley discovered it; Heine took it into his confidence, and told it the story of his loves; Wordsworth made it a moral influence; Browning loved it in his way, but his way was not often the poet's; to Matthew Arnold it was the voice of destiny, and its message was a message of despair; Hugo conferred with it as with an humble friend, and uttered such lofty things over it as are rarely heard upon the lips of man. And so with living lyrists, each after his kind. Lord Tennyson listens and looks until it strikes him out an undying note of passion or yearning or regret:

> Sunset and evening star,
> And one clear call for me.

Mr. Swinburne maddens with the wind and the sounds and the scents of it, until there passes into his verse a something of its vastness and its vehemency, the rapture of its inspiration, the palpitating, many-twinkling miracle of its light; Mr. William Morris has been taken with the manner of its melancholy; while to Whitman it has been 'the great Camerado' indeed, for it gave him that song of the brown bird bereft of his mate, in whose absence the half of him had not been told to us.

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But to Longfellow alone was it given to see that stately galley which Count Arnaldos saw; his only to hear the steersman singing that wild and wondrous song which none that hears it can resist, and none that has heard it may forget. Then did he learn the old monster's secret,—the word of his charm, the core of his mystery, the human note in his music, the quality of his influence upon the heart and the mind of man; and then did he win himself a place apart among sea poets."

Mr. Felix Borowski, the learned and instructive writer of the programme books of the Chicago Orchestra, has drawn up a list of purely orchestral pictures of the ocean, "which is, it is to be feared, incomplete: Among the sea symphonies are Rubinstein's 'Ocean' symphony; 'Ocean,' symphony by Ferd. Pfohl; 'Ocean,' symphony by Noetzel; 'Von der Nordsee,' by Friedrich E. Koch; 'Nordseefahrt,' by Jules de Swert; 'An die Adria,' of Franz Mikorey, and 'Sinfonia Marinaresca,' by Antonio Scontrino. 'La Mer,' by Paul Gilson, and 'Des Meeressang,' by Jan Brandt-Buys, are symphonic sketches. There are symphonic poems—'Am Meer,' by Klaus Pringsheim, and 'The Great Silence,' by Alphonse Diepenbrock, which is based on the sentence of Nietzsche, 'Here is the sea; here we can forget the town.' Two symphonic sketches—'Meergrus' and 'Seemorgen,' were written by Max Schillings, and, under the name of orchestral sketches, Debussy published 'La Mer.' 'La Mer' was also the title given by Glazounow to an orchestral fantasie.

"The overtures include Mendelssohn's 'Calm Sea and Prosperous Voyage' and 'Fingal's Cave' (The Hebrides), and Alexander C. Mackenzie's nautical overture, 'Britannia.' Works not classed in the foregoing category are William H. Bell's 'Mother Carey' (Three Sailor Pieces) and Robert Radecke's 'Am Strande.'" To these pieces might be added Rimsky-Korsakoff's "Sadko," symphonic poem, and the sea-music in "Scheherazade."

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These variations were composed in the course of the last two years. Dedicated to Mrs. Schelling, they are scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, side drum, two small drums such as are used in the cavalry service, tambourine, cymbals, triangle, tam-tam, two harps, and the usual strings.

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"The original theme, G-sharp minor, 6-8, is written for violins and violas in unison, with a use of the pianoforte in ornamentation over fermatas. B. S. O.

"The variations are impressions of personalities, of places, of happenings as they happened to strike my imagination. I have usually written an initial or a word to go with each variation.* Sometimes these might be of interest to the listener; at other times not.

"Variation I. is for wood-wind alone. When I wrote it I heard but

* Sir Edward Elgar thus annotated his Variations on an original theme.—Ed.

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one timbre in my ear, that of the Boston Symphony Orchestra; therefore B. S. O.

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"XVII A. Full orchestra. August, 1914.

"XVIII. Full orchestra. W. M.

"XVIII A. Full orchestra. Afghan.

"XIX. Lutheran Choral. Wartburg, 1915."

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The

* Hans Pfitzner, born at Moscow of German parents, May 5, 1869, was a pupil of his father, a conductor and violinist in Frankfort, and of Kwast and Knorr at Hoch's Conservatory in the same city. In 1892–93 he taught at the Coblenz Conservatory. He was an opera conductor at Mainz in 1894–97. In the latter year he went to Berlin as teacher and conductor (Stern's Conservatory), and in 1903 first conductor at the Theater des Westens. In 1907 he conducted the Kaim orchestra's subscription concerts until the orchestra was disbanded, and in 1908 he became city Music Director and director of the Conservatory in Strassburg. It is said that he died a short time ago. A hunchback, he strove manfully against poor health. One of the most prominent of the post-Wagner school in Germany, he wrote two operas that excited much discussion, "Der arme Heinrich" (Mayence, 1895), and "Die Rose vom Liebesgarten" (Elberfeld, 1901). Among his other works are the music to "Kätchen von Heilbronn" (1908, Berlin) and "Christelflein" (Munich, 1906); Scherzo for orchestra (1888); Ballads, "Herr Oluf" (baritone and orchestra), "Die Heinzelmännchen" (bass and orchestra); "Kolumbus," for eight-voiced mixed chorus *a cappella*; much chamber music, and many songs. His overture to "Christelflein" has been played here at concerts of the Boston Symphony Orchestra, November 16, 1907; October 19, 1912. Mr. Schelling took his sole lessons in orchestration of Pfitzner.

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boy at the age of five appeared in public to show his technical proficiency and unusual sense of pitch. He entered the Paris Conservatory of music when he was nine years old and continued his studies at Basle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900–1904 Mr. Schelling appeared as a virtuoso in cities of Europe and South America. He is court pianist to the Duke of Mecklenburg-Schwerin.

The list of his compositions includes a symphony, Symphonic Legend for orchestra (Warsaw, 1903), a fantasia for pianoforte and orchestra, Fantastic Suite for pianoforte and orchestra (Amsterdam, 1907), chamber music and pianoforte pieces.

ENTR'ACTE.

MUSICAL WATERWHEELS.

(From the *Pall Mall Gazette* of May 13, 1915.)

The phrase is not mine. I owe it to a distinguished musician who sat next to me during a recent concert, and to whom, if he honors me by reading these lines, I tender sincere thanks. It expresses very vividly a perennial element in music, for which a term was lacking. Mannerisms are another element altogether. Great things can be uttered through a luxurious growth of mannerisms; witness Beethoven, who is perhaps the most mannered of the great classics. Neither is it mere

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padding, for waterwheels are not necessarily so commonplace. They are the devices that enable composers to "carry on," and in their relative importance to the result achieved lies one of the most searching tests of its value.

Musical waterwheels are of great antiquity. The rhythmic patterns which uncivilized man repeats incessantly as introduction or accompaniment to a song or a war dance are a prehistoric variety of them, and their mesmeric effect in causing a frenzy has not entirely disappeared from some of their successors. The Spanish musician of the people, who thrums a short phrase upon his guitar until his singing companion is inspired to improvisation, supplies another variety. He is indeed an aristocrat of waterwheels compared with the music-hall composer who has nothing better than a couple of chords to "repeat till ready." The Russian singers of folk-tunes are quite aware of their value, and so are the gypsies.

The first appearance of these useful aids in our instrumental music goes back to the polyphonic period. Bach had a whole stream of them at his service. The reason why Bach is on his pinnacle while so many of his contemporaries, whose works the layman finds it difficult to distinguish from his, have vanished into oblivion is that in Bach the patterns really matter very little, while in those others they are often all there is to matter. That is the application of the water test. With the passing of polyphony the patterns began to degenerate, until one of them, known as the Alberi bass, became so irritating that musicians arose in their wrath and destroyed it. For the benefit of those unversed in musical history I may mention that, in the key of C, it meant playing C, G, E, G, in semi-quavers until the harmony changed, and then continuing the same nonsense in another part of the scale.

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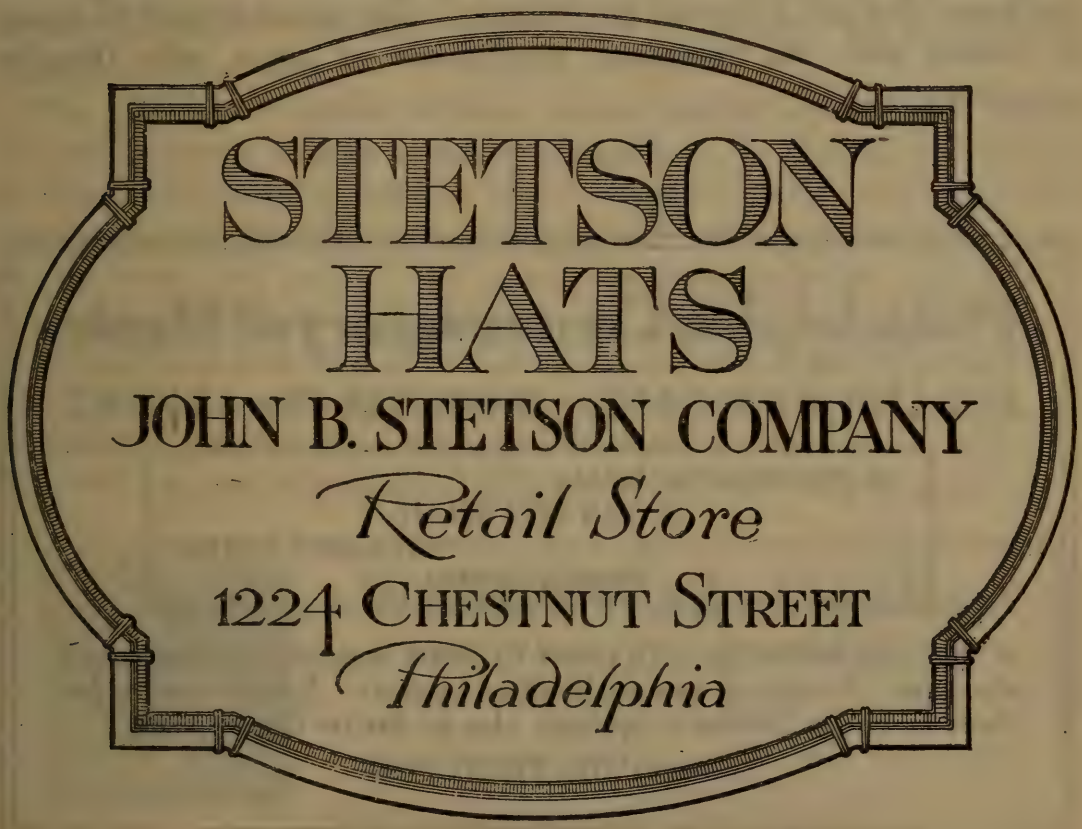
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The Germans, being philosophers, thereupon invented a kind of philosophic waterwheel. The process was this. You took a quantity of patient, unoffending music-paper, and, at certain points, determined by the rules of the game, you set up rest-houses called cadences, which you had to reach in succession with a certain amount of plausibility. If your discourse, by the way, happened to be interesting you were called bold and original. If it was merely stodgy you were called scholarly and conscientious, but for quite a long time it was a "foul" to shift the cadences. The German theorists called the drearier parts of the journey "gang," which is very like jog-trot. And the relative importance of "gang" is another application of the water test.

The waterwheel is as ubiquitous as ever in modern music. The Russians, inspired by the repetitions in their folk-tunes, have reduced it to a simple convention, which consists in repeating every two bars. Debussy caught it from them, and at a certain period of his development two bars of consecutive major thirds were certain to be spun out to four, but that is passed now, and he has found other waterwheels. The minor lights of the Schola Cantorum have evolved some rather exasperating specimens. Our own composers, too, are quite familiar with the operation of turning a wheel until something happens. Possibly the most striking exception is Delius. My appreciation does not



extend to all his works, but I cheerfully admit that he stands the water test astonishingly well.

There are some modern composers whose works are nothing but waterwheels. Because their particular type of wheel happens to be different from anybody else's, they imagine that one cannot get tired of listening to it. I do not think anything more fatal can happen to a talented young composer than to invent a new and fascinating type of waterwheel. He is almost certain to become hypnotized by it, and keep it running until listeners are so accustomed to it that they pay no more attention than people who live near a real water-mill. A mere rattle is not nearly so insidious. The composer himself grows tired of a jingle or a rattle, but of a waterwheel—never. It needs the exercise of much will-power to stop its running, and will-power is scarce.

Jingle is again another matter. Just as a young writer may be pleased for a moment at an alliteration or a scrap of verse that has crept into his prose, a young composer may be delighted at a purely fortuitous rhythmic salient, and may even repeat it, much as one mechanically repeats a rhyme, but a very little experience is sufficient to undeceive both. It is not of such things that the best music is made. But whereas jingle and the like are intruders, waterwheels, so long as they are assigned their proper functions, are not. They are an integral part of music. The masters, from Bach to Wagner, are all deeply indebted to them. They were masters, not because they scorned to use them, but because with them the waterwheel is a mere adjunct to the house and not a pretext for building. The whole history of music is strewn with the forgotten reputations of those who thought otherwise.

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MUSIC, RELIGION, WAR, AND LIFE.

(Edwin Evans in the *Pall Mall Gazette.*)

Every year the ceremonies of the Holy Week provide the musical critic with an opportunity for an article on one aspect or another of music as an adjunct to religion. One will extol the grand old Gregorian monody. Another will discourse learnedly on the respective qualities of Vittoria's or Bach's Passion music. But they mostly agree in discussing this music as a thing apart from the purpose to which it is put. It is seldom regarded as an integral portion of the act of public worship. Yet in a certain sense music is more truly religious than religion itself. To some it becomes in time a religion, a faith free from anthromorphism, a devotion with an indefinite object—something, in short, that is more nearly related than one would suppose to the oriental mysticism from which most religions have sprung. Eastern poets and dreamers constantly refer to music as the celestial art to distinguish it from those that concern themselves with the visible world, and so far as music enters into the inner life they are right.

We are, however, far removed from the condition of Eastern mystics, and music among us is largely relegated to the outer life. To those who make it, it is sometimes an accomplishment, sometimes a pastime. To many who listen, it is either a form of intellectual snobbery, a recreation, or an appetite that can be indulged without much exertion. All these may, and do, derive considerable enjoyment from music, but none of them really feels musically. They are in music, but not of it. They do not live music. As with religion, it is an adjunct, not an integral element, in their lives.

This gradual conversion of music into a kind of side show to life is an accompanying feature of its sophistication. So long as it retained its naïve simplicity it suffered little. Experts might strive towards virtuosity, but that did not prevent people with musical souls from making their own music. We have it on good authority that in the great days of English madrigals one was fairly certain, in good company, to hear a part-song or two rendered *con amore*, and in good style. This was not considered so much an accomplishment as a form of sociability—perhaps not a very mystical aspect of music, but how far removed from an insipid ballad followed by ragtime on a pianola!



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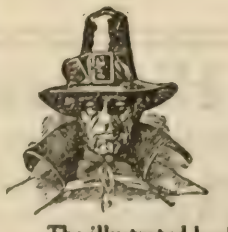
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The cult of chamber music in private was specially conducive to genuine musical feeling. Its public performance, even by zealots, is exposed to the same danger of virtuosity as other forms of public, vicarious music, but four string players, with an audience exclusively composed of intimates, could and did make music their religion and an integral feature of their lives. But since we only pay to hear works performed, we miss this more and more, just as those who only pay to see games played lose all the exhilaration of concerted activity. Though they may cheer themselves hoarse, they do not live the game.

This process, of which the last stages are within living memory, has occupied centuries, and has stamped its influence deeply upon Western music. With all our wonderful progress we have grown almost incapable of expressing a scale of simple emotions without complicated means. To bring out the sum total of latent expressiveness contained in a musical idea we have recourse to more and more amplified harmonies, to metamorphosis of theme, to thematic development, and other forms of sophistication. I have recently heard a Persian singer give one plaintive little air an infinite variety of expression without adding or altering a note. It was not expression derived from the words, or that could be recorded in words. It was the purest musical expression. She actually lived the music. Not only have we all but lost this power of expression, but most of us have even lost all sensitiveness to it. How often does one not hear such performances described as monotonous? For all our unmeasured superiority in the mechanical means of producing music and the technical method of writing it, the East has still a great lesson to teach us.

All this is of more topical interest than appears on the surface. Many times in the last few months I have been asked whether the crisis through which our national life is passing would inspire great music. If music were an intimate part of our national life undoubtedly it would. But music in England has less to do with national life than in any of the leading musical countries. Perhaps that is why we lag behind. The utmost I can see arising from the war is that the enhanced



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national consciousness may lead to greater independence of method and idiom. The field will thus be more propitious to inspiration if it comes. But does not one of our leading teachers of composition say there is no such thing as inspiration—there is only the knowledge how to write fine music?

The fact is, music is not a natural form of expression to the modern Englishman. Here and there one may be found who either evokes for himself or responds to the evocation by others of that vague world of the emotions, of feeling liberated from the tyranny of cause and consequence; but he is a very rare exception, and if discovered would probably be considered at least eccentric, if not effeminate. All that the Greeks sought and found in music is still there, but not for those who dismiss it with a "Not bad," or, worse still, a "Perfectly charming." For the present, however, the national ideal is safe in the care of the healthy Englishman who sings in his bath.

SONGS OF THE POPULACE.

BY CLARENCE ROOK.

(From the London *Daily Chronicle.*)

Yesterday noon a street organ clattered out under my window a tune that seemed a revival of bygone ages. Dimly the long-buried melody suggested the words: "Two lovely black eyes! Oh, what a surprise!" It was a surprise to me, for the third time. The first time I heard the tune was in the company of some sentimental sailors who were on the way back to Chatham by train. The words were:—

My Nellie's dead eye,
My Nellie's dead eye,
Bright as the stars that are shining above,
My Nellie's dead eye.

When I returned after a year's absence abroad, "Two Lovely Black Eyes" had annexed the tune. And there is probably not a boy under sixteen who could recite that composition which still rings in the memory of his father. For five and twenty years ago those two lovely black eyes departed, only to recur in a music-hall review of past songs. At least I hope it will. For that will be the nearest approach to the anthology that should be produced. We have had many anthologies of London, the Sea, the Open Road; many Golden Treasuries have

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poured upon us the Attar of Roses of Song; my shelves bulge with collections of poetry properly docketed and indorsed as officially passed. But the music-hall song awaits its anthologist,—the song that grips the heart, whistles through the lips, and emerges in the phrase of the street boy, and dies with the birth of another.

The music-hall song has had its political importance as the famous "Lillibulero" that Uncle Toby whistled in "Tristram Shandy"; for the "Great Macdermott's" "We don't want to fight, but, by jingo, if we do," stirred the combative instincts of the men who didn't really want to fight, and didn't intend to but by proxy. Yet it gave a word to the language, and rivalled M. Paulus's "En revenant de la Revue" in effect. My suggested collection, however, would rather be of those sudden bursts of phrase and tune which come year by year, and except in this case of "Two lovely black eyes" pass into oblivion—and indeed you would be hard put to it to recite more than two lines of that ditty.

Let me give an example of what would be the beginning of the proposed anthology, which would work through each year with its popular catch-note from "Turn again, turn again, and jump, Jim Crow," to "Hullo! Something!" when the exigencies of deliberate publication would call a stop. To-day it is rather difficult to catch the exact note, and I have observed that the street boys are altering the classic whistle of Albert Chevalier to a simpler combination.

But the anthology is reminiscent, and should gather up the triumphs of the past for the wonder of the present. One of my earliest memories is of the latest echoes of a song of which the chorus ran—

Not for Joe,
Not for Joe,
Not for Joseph,
Not if he knows it.

The rhyme is outrageous. But that obscure lyricist had sent the phrase even to every little schoolboy; and for a year the answer of the schoolboy—"Nuffer Joe!" was equivalent to the cabinet minister's reply that "the answer is in the negative." And there was a song about "Champagne Charlie is my name, Half a pint of porter is my game, * that even reached the nursery where I drank milk. In a

*The line "Half a pint of porter is my game" was not in the version of "Champagne Charlie" as it was sung in this country. The song was made famous in London music halls by George Leybourne, a delineator of heavy swells, who called himself "The Lion Comique." He died in 1884.—P. H.

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more leisurely age these "lingered longer"—to borrow a phrase from a later year. But for the last twenty years there has always been the song—and the phrase—that reached our hearts, for a year or so. And the years may be dated by prevalent whistle and remark of the street boy. There was a year of "Get yer 'air cut!" Another year of "Oh, Liza, Oh, Liza," and the apotheosis of the imaginary costermonger. There was another year of:—

> Daisy, Daisy, give me your answer true.
> I'm quite crazy, all for the love of you.
> It won't be a stylish marriage,
> We can't afford a carriage,
> But you'll look sweet upon the seat
> Of a bicycle made for two.

That dates the year of the boom in bicycles. And another year produced "There's hair," which seemed a reply to "Get yer 'air cut," and was followed by "Her golden hair was hanging down her back." There was a year of "Beer, glorious beer," and "Annie Rooney" had her show as the Irish bride in phrase of a London clerk. "Sweet Annie Rooney, she's my sweetheart"—didn't it come with the milk in the morning and depart with the postman in the evening? I can remember no more of the words, and that is the worst of it. Only Annie Rooney pervaded the atmosphere for a year. We run through sentiment to foodstuffs, and there was a time not long ago when London rang with something about boiled beef and its proper trimmings.

There was "The man that broke the bank at Monte Carlo," and the "Bogey Man," and "What ho! she bumps," and "She's my darling"—they all had their importance in the ear of their year, and now they are forgotten. But the most tremendous poetic triumph on a few syllables was gained by "Tarara-boom-de-ay," it went—that's the word, I believe; it was kicked into hum, whistle, and speech by the lively heels of Miss Lottie Collins. The Tarara boom circled the world, and probably no one knew who wrote the words or what the words were—but the refrain.

Thus to my suggestion of the real anthology of the music-hall song. No one knows who wrote it—though now and again there are hints of people like G. W. Hunt behind the singer of the song. It is only the refrain that counts, the catch-word, the sudden idea that fastens on the brain of the listening audience, that will stamp appreciative feet and go out immediately to shout the phrase—and possibly keep the echo in their hearts. But the anthology I suggest would collect the

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other parts of the songs of which the refrains or catch-phrases only can be recalled. It would collect and set down the exact words of "Who's your hatter?" and set out the complete context of "A little bit off the top." It would set down coldly under the proper dates the full version of each song that grappled the heart of the street boy and made his employer quote it.

There must be something in it, as you must admit—year by year. But that full version—if the anthologist could reclaim it—would be funny. There should be a collector who would make a sort of diary of the "songs that reached our heart," and set them out in full, as they appealed year by year. If possible he should append the names of the writers and composers. That would demand considerable research. The singers are easy to find.

SYMPHONY IN E-FLAT MAJOR (K. 543).

WOLFGANG AMADEUS MOZART

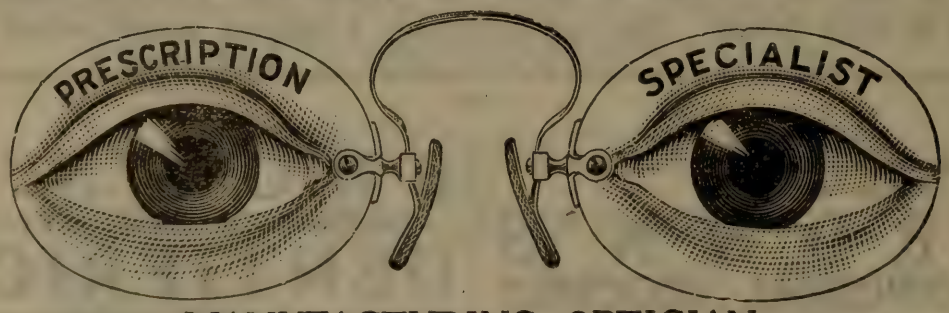
(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the

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year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünster" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily

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lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterward said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry which should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an ex-

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 (b) Sarabande and Allegretto Corelli
 (c) Prelude and Allegro Pugnani

2. Concerto No. 2, F-sharp minor Vieuxtemps
 (Allegro moderato—Andante—Allegro con spirito)

3. (a) Romance in A major Schumann
 (b) Larghetto Weber
 (c) Moment Musical Schubert
 (d) Rondo in G major Mozart

4. (a) "Wienerisch" Godowsky
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traordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their flight through the clouds to another sphere. The night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The Minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double basses repeat a rhythm on an organ-point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be re-

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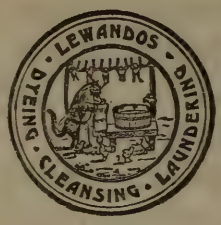
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peated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Minuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659–1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first

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movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4, or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added, and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.

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Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

Tuba.	Harps.	Tympani.	Percussion.	
Mattersteig, P.	Holy, A.	Neumann, S.	Zahn, F.	Gardner, C.
	Cella, T.	Kandler, F.	Burkhardt, H.	

Organ.	Librarian.	Assistant Librarian.
Marshall, J. P.	Sauerquell, J.	Rogers, L. J.

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Beethoven Symphony in D major, No. 2, Op. 36

I. Adagio molto; Allegro con brio.
II. Larghetto.
III. Scherzo: Allegro; Trio.
IV. Allegro molto.

Wagner "Elsa's Dream" from "Lohengrin"

Strauss . "Don Quixote" (Introduction, Theme with Variations and Finale): Fantastic Variations on a Theme of Knightly Character, Op. 35
(Violoncello solo, Mr. WARNKE; Viola, Mr. FÉRIR)

Berlioz "D'amour l'ardente flamme" from "La Damnation de Faust"

Wagner Overture to "Tannhäuser"

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WRITE FOR YEAR-BOOK

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

In 1801 Beethoven's deafness, which had begun with a roaring in his ears, grew on him. He suffered also from frightful colic. He consulted physician after physician. He tried oil of almonds, cold baths and hot baths, pills and herbs and blisters. He was curious about galvanic remedies, and in his distress he wrote: "I shall as far as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,—a spring of marvellous virtues,—which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known to-day. Beethoven's house was on a hill outside the village, isolated, with a view of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. He had been in dismal mood since the performance of the First Symphony (April 2, 1800). The powers of darkness, "finstere Mächte," to quote Wasielewski's phrase, had begun to torment him. He had already felt the first attacks of deafness. It is possible that the first symptoms were in 1796, when, as a story goes, returning overheated from a walk, he plunged his head into cold water. "It would not be safe to say that the smallpox, which in his childhood left marks on his face, was a remote cause of his deafness." In 1800–01 Beethoven wrote about his deafness and intestinal troubles to Dr. Wegeler, and to the clergyman, Carl Amenda, in Kurland. It was at the beginning of October, 1802, that Beethoven, at Heiligenstadt, almost ready to put an end to

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his life, wrote a letter to his brothers, the document known as "Beethoven's will," which drips yew-like melancholy.

Furthermore, Beethoven was still passionately in love with Giulietta Guicciardi, of whom he wrote to Wegeler, November 16, 1801: "You can hardly believe what a sad and lonely life I have passed for two years. My poor hearing haunted me as a spectre, and I shunned men. It was necessary for me to appear misanthropic, and I am not this at all. This change is the work of a charming child who loves me and is loved by me. After two years I have again had some moments of pleasure, and for the first time I feel that marriage could make me happy. Unfortunately, she is not of my rank in life, and now I certainly cannot marry." Beethoven, however, asked for her hand. One of her parents looked favorably on the match. The other, probably the father, the Count Guicciardi, refused to give his daughter to a man without rank, without fortune, and without a position of any kind. Giulietta became the Countess Gallenberg. Beethoven told Schindler that after her marriage she sought him out in Vienna, and she wept, but that he despised her.

Yet during the sad period of the winter of 1802–03 Beethoven composed the Second Symphony, a joyous, "a heroic lie," to borrow the descriptive phrase of Camille Bellaigue. For many years biographers of Beethoven gave 1800 as the date of the composition. Autograph sketches bought by Kessler of Vienna, for from one florin twenty-five to three florins, at the sale of the composer's effects, fix the year as 1802. These sketches contain the musical ideas of the Pianoforte Concerto in D major (1805), of the overture on the name of Bach (1822), of an overture, or an opera, "Macbeth" (1808). The sketches for the symphony are mixed with those of three sonatas for pianoforte and violin (Op. 30); three pianoforte sonatas (Op. 31); the trio, "Tremate" (Op. 116). The symphonic sketches fill completely seven large pages.

The autograph score of the Second Symphony has been lost, and it thus shared the fate of that of the First Symphony. The separate parts were published in March, 1804, by the Bureau of Arts and Industry (afterward Haslinger) at Vienna. The title ran: "Grand Symphony,

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composed and dedicated to His Highness Monseigneur the Prince Charles de Lichnowsky,* by Louis Beethoven, Op. 36." The score was not published until 1820.

The symphony was arranged by Beethoven as a trio for pianoforte, violin, and violoncello, and published in September, 1806. An arrangement by Ries as a quintet, with double-bass, flute, and two horns *ad lib.*, was published in 1807. Hummel's arrangement for pianoforte, with accompaniment of flute, violin, and violoncello, was published in London in 1826.

The first performance of the Second Symphony was at the Theater an der Wien, April 5, 1803. The programme included Beethoven's oratorio, "Christus am Oelberge," the First Symphony, the Concerto in C minor for pianoforte and orchestra, and, according to Ries, "a new piece which I do not remember." The rehearsal began at 8 A.M., and it was "a terrible one, which lasted two hours and a half, and left Beethoven more or less discontented." Ries adds: "The Prince Charles Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat, and wine to be brought in. He invited in a friendly manner every one to partake, and all helped themselves with both hands. As a result everybody grew good-humored. Then the prince demanded that the whole oratorio should be rehearsed again, so that it would go well at night, and the first work of this kind that Beethoven had produced might be performed publicly in a manner worthy of the composer. The concert began at six o'clock, but it was so long that certain pieces were not performed." The prices of admission were raised. Some were doubled, and the prices of the reserved seats were tripled. The receipts amounted to eighteen hundred gulden.

The review of the concert published in the *Allgemeine musikalische Zeitung*, May 25, 1803, was very short, and no mention was made of the symphony. The reviewer gave four lines to the oratorio, and reproached Beethoven for having raised the admission prices. The symphony was performed at Leipsic, April 29, 1804, and Spazier

* An interesting account of this prince and his relations with Beethoven is to be found in "Beethoven's Widmungen," by Dr. Carl Leeder, of Vienna, a series of articles contributed to *Die Musik*, Jahrg. III., Heft 12, 13, 19, 23; Jahrg. IV. (1904–05), Heft 21, 22.

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characterized it as "a gross monster, a pierced dragon which will not die, and even in losing its blood (in the finale), wild with rage, still deals vain but furious blows with his tail, stiffened by the last agony." Spazier, who died early in 1805, was described by his contemporaries as a learned and well-grounded musician and a man of sound judgment.

A Leipsic critic found that the symphony would gain if certain passages were abbreviated and certain modulations were sacrificed. Another declared that it was too long; that there was an exaggerated use of the wind instruments; that the finale was bizarre, harsh, savage. Yet he added that there was such fire, such richness of new ideas, such an absolutely original disposition of these ideas, that the work would live; "and it will always be heard with renewed pleasure when a thousand things that are to-day in fashion will have been long buried."

This symphony was played in Boston on November 12, 1842, at a concert of the Boston Academy of Music, for the first time in the city "with full orchestra."

The sketch of Berlioz may here serve as an analysis: "In this symphony everything is noble, energetic, proud. The Introduction (largo) is a masterpiece. The most beautiful effects follow one another without confusion and always in an unexpected manner. The song is of a touching solemnity, and it at once commands respect and puts the hearer in an emotional mood. The rhythm is already bolder, the instrumentation is richer, more sonorous, more varied. An allegro con brio of enchanting dash is joined to this admirable adagio. The gruppetto which is found in the first measure of the theme, given at first to the violas and violoncellos in unison, is taken up again in an isolated form, to establish either progressions in a crescendo or imitative passages between wind instruments and the strings. All these forms have a new and animated physiognomy. A melody enters, the first section of which is played by clarinets, horns, and bassoons. It is completed *en tutti* by the rest of the orchestra, and the manly energy is enhanced by the happy choice of accompanying chords.

"The andante* is not treated after the manner of that of the First

* Berlioz here refers, of course, to the Larghetto. In a sketch-book of Beethoven, dated 1801–02, the theme of this Larghetto is given to the horns, not to the strings.

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"The finale is of like nature. It is a second scherzo in two time, and its playfulness has perhaps something still more delicate, more piquant."

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

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Elsa's Dream from "Lohengrin" Richard Wagner

(Born at Leipsic, May 22, 1813; died at Vienna, February 13, 1883.)

This air is sung at the opening of the second scene of the first act of the opera. Elsa of Brabant, accused of murdering her brother, Gottfried, is summoned to answer the charge before Henry the Fowler. She then describes a night vision in which she saw a knight. On him she calls to defend her cause in the ordeal of battle ordained to test her innocence.

Langsam (slow), A-flat major, 4-4.

Einsam in trüben Tagen
Hab' ich zu Gott gefleht,
Des Herzens tiefstes Klagen
Ergoss ich in Gebet.
Da drang aus meinem Stöhnen
Ein Laut so klagevoll,
Der zu gewalt'gem Tönen
Weit in die Lüfte schwoll:
Ich hort' ihn fern hin hallen,
Bis kaum mein Ohr er traf;
Mein Aug' ist zugefallen,
Ich sank in süssen Schlaf.—

Oft when the hours were lonely
I unto Heaven have prayed,
One boon I ask'd for only,
To send the orphans aid:
I prayed in tears and sorrow,
With heavy heart and sore,
Hoping a brighter tomorrow
Yet was for us in store.
Afar my words were wafted,
I dreamt not help was nigh,
But One on high vouchsaf'd it,
While I in sleep did lie.

In lichter Waffen Scheine
Ein Ritter nahte da.
So tugendlicher Reine
Ich keinen noch ersah:
Ein golden Horn zur Hüften,
Gelehnet auf sein Schwert,
So trat er aus den Lüften
Zu mir, der Recke werth:
Mit züchtigem Gebaren
Gab Tröstung er mir ein:
Des Ritters will ich wahren,
Er soll mein Streiter sein.

I saw in splendor shining
A Knight of glorious mien,
On me his eyes inclining
With tranquil gaze serene;
A horn of gold beside him,
He leant upon his sword,
Thus when I erst espied him
'Mid clouds of light he soared:
His words so low and tender
Brought life renewed to me;
My guardian, my defender,
Thou shalt my champion be.

Hört, was dem Gottgesandten
Ich biete für Gewähr:
In meines Vaters Landen
Die Krone trage er;
Mich glücklich soll ich preisen,
Nimmt er mein Gut dahin,—
Will er Gemahl mich heissen,
Geb' ich ihm, was ich bin.

This is the prize I offer
To him whom Heaven shall send:
The lands and crown I proffer,
My sire to me did lend:
As lord I will declare him,
And glory in his fame,
If in his heart he'll wear me,
I'll give him all I am.

(*English translation by* Natalia Macfarren.)

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"Lohengrin," an opera in three acts, text and music by Wagner, was produced at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; Henry, Höfer; the Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

Rosalie Agthe was born at Weimar, June 25, 1827; she died there on January 26, 1906. She studied with Franz Götze, created at Weimar besides Elsa the parts of Margiana and Chimene in the two operas of Cornelius, and married Feodor von Milde, mentioned above. She left the stage in 1876. Letters from Cornelius to the two singers have been published (1901). Their son Franz was since 1878 a baritone at the Hanover Opera House.

The scheme of "Lohengrin" was laid out by Wagner at Marienbad in the summer of 1845. The first act was completed at Grossgraufen between May 12 and June 8, 1847.

The finale of the first act was performed here "for the first time in America" at an Orchestral Union Concert, Mr. Zerrahn conductor, March 26, 1856; the "Frauenchor" was performed here at a concert of the same society on January 3, 1855.

Selections from the opera were sung at Mechanics Hall, April 27, 1872, at a concert arranged by Richard C. Dixey. The solo singers were Mrs. Osborne, Dr. Langmaid, and Mr. Schlesinger. The orchestra was represented by Messrs. Dixey and Tucker, pianists.

The first performance of "Lohengrin" in Boston was in Italian at the Globe Theatre, December 14, 1874. Elsa, Mme. Albani; Ortrud, Miss Cary; Lohengrin, Carp; Telramund, del Puente; the King, Scolara; the Herald, Hall. Mr. Muzio conducted.

The first performance here in German was on March 27, 1877. Elsa, Mme. Pappenheim; Ortrud, Mme. Perl; Lohengrin, Werrenrath; Telramund, Preusser; the King, Blum; the Herald, W. Formes. Mr. Neuendorff conducted.

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The first performance in the United States was at the Stadt Theatre, New York, April 3, 1871. Elsa, Mme. Lichtmay; Ortrud, Mme. Frederici; Lohengrin, Habelmann; Telramund, Vierling; the King, Franosch; the Herald, W. Formes. Mr. Neuendorff conducted.

"Don Quixote" (Introduction, Theme with Variations, and Finale): Fantastical Variations on a Theme of a Knightly Character, Op. 35 Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Quixote (Introduzione, Tema con Variazioni, e Finale): Fantastische Variationen über ein Thema ritterlichen Charakters," was composed at Munich in 1897. (The score was completed on December 29th of that year.) It was played for the first time at a Gürzenich Concert, Cologne, from manuscript, Franz Wüllner conductor, March 8, 1898. Friedrich Grützmacher was the solo violoncellist. Strauss conducted his composition on March 18, 1898, at a concert of the Frankfort Museumgesellschaft, when Hugo Becker was the violoncellist. It is said that Becker composed an exceedingly piquant cadenza for violoncello on the Quixote motive for his own enjoyment at home. The first performance in the United States was by the Chicago orchestra, Chicago, Theodore Thomas conductor, January 7, 1899, Bruno Steindel 'cellist.

The work is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, one double-bassoon, six horns, three trumpets, three trombones, one tenor tuba, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle,

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tambourine, wind-machine, harp, sixteen first violins, sixteen second violins, twelve violas, ten 'cellos, eight double-basses. It is dedicated to Joseph Dupont.

Much has been written in explanation of this work, which followed "Also sprach Zarathustra," Op. 30 (1896), and preceded "Ein Heldenleben," Op. 40 (1898). As the story goes, at a music festival in Düsseldorf in 1899 an acquaintance of Strauss complained bitterly before the rehearsal that he had no printed "guide" to "Don Quixote," with which he was unfamiliar. Strauss laughed, and said for his consolation, "Get out! you do not need any." Arthur Hahn wrote a pamphlet of twenty-seven pages in elucidation, and in this pamphlet are many wondrous things. We are told that certain queer harmonies introduced in an otherwise simple passage of the Introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions."

It is said that "Don Quixote" was written at a time when the composer himself was inclined "to be conscious of the tragi-comedy of his own over-zealous hyper-idealism and ironical at its expense."

There is no programme attached to the score of this work. The arrangement for pianoforte gives certain information concerning the composer's purposes.

Mr. Max Steinitzer declares in his "Richard Strauss" (Berlin and Leipsic, 1911) that with the exception of some details, as the Windmill episode, the music is intelligible and effective as absolute music; that the title is sufficiently explanatory. "The introduction begins immediately with the hero's motive and pictures with constantly



increasing liveliness by other themes of knightly and gallant character life as it is mirrored in writings from the beginning of the 17th century. 'Don Quixote, busied in reading romances of chivalry, loses his reason—and determines to go through the world as a wandering knight.'" It is easy to recognize the hero's theme in its variations, because the knight is always represented by the solo violoncello. The character of Sancho Panza is expressed by a theme first given to bass clarinet and tenor tuba, but afterward and to the end by a solo viola.

Introduction.

Mässiges Zeitmass (moderato), D major, 4-4. Don Quixote plunged himself deeply in his reading of books of knighthood, "and in the end, through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. His fantasy was filled with those things that he read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests, and other impossible follies."* The first theme (wind instruments) foreshadows the typical Don Quixote motive, and is here typical of knight-errantry in general. The next section (strings) represents the idea of knightly gallantry, and the whole theme ends with the passages that include the strange harmonies and portray his madness. These strange progressions recur frequently throughout the work. "He does not dream," says Mr. H. W. Harris, "that his reasoning is at fault or that he is the victim of self-delusion; on the contrary, he ascribes all such discrepancies to magic, by which he believes himself to be persecuted, which is clearly being employed to make things appear otherwise than his judgment assures him they really should be."

The first section of the first theme is ornamented (violas). Don Quixote grows more and more romantic and chivalric. He sees the Ideal Woman, his lady-love (oboe). The trumpets tell of a giant attacking her and her rescue by a knight. "In this part of the Introduction, the use of mutes on all the instruments—including the tuba,

* Quotations from the novel itself are here taken from the translation into English by Thomas Shelton (1612, 1620).—P. H.

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here so treated for the first time—creates an indescribable effect of vagueness and confusion, indicating that they are mere phantasms with which the Knight is concerned, which cloud his brain." A Penitent enters (muted violas *ff*). Don Quixote's brain grows more and more confused. The orchestral themes grow wilder. An augmented version of the first section of the theme (brass), followed by a harp glissando, leads to shrill discord—the Knight is mad. "The repeated use of the various sections of the first theme shows that his madness has something to do with chivalry." Don Quixote has decided to be a Knight-errant.

Theme.

"Don Quixote, the knight of the sorrowful countenance; Sancho Panza." Moderato, D minor, 4-4. The Don Quixote theme is announced by solo 'cello. It is of close kin to the theme of the introduction. Sancho Panza is typified by a theme given first to bass clarinet and tenor tuba; but afterward the solo viola is the characteristic instrument of Sancho.

Variation I.

The Knight and the Squire set out on their journey. "In a leisurely manner," D minor, 12-8. The beautiful Dulcinea of Toboso inspires the Knight (a version of the Ideal Woman theme), who soon sees some windmills (brass) and prepares to attack. A breeze arises (wood-wind and strings), and the Knight, angry at the challenge, attacks, and is knocked down by the sails (run in wood-wind, harp glissando, heavy drum-beats).

Variation II.

The victorious Battle against the Host of the Great Emperor Alifonfaron. "Warlike," D major, 4-4. There is a cloud of dust; surely a great army approaches; the Knight rushes to fight, in spite of the warnings of Sancho, who sees the sheep. There is a pastoral figure (wood-wind), and out of the dust-cloud (strings) comes a chorus of "Ba-a-a-a" (muted brass). Don Quixote charges, and puts the foe to confusion.

Variation III.

The Dialogues of the Knight and the Squire. Moderato, 4-4. Sancho questions the worth of such a life. Don Quixote speaks of honor and glory (first theme), but Sancho sees nothing in them. The dispute waxes hot. Don Quixote speaks nobly of the ideal. Sancho prefers the easy and comfortable realities of life. At last his master is angry and bids him hold his tongue.



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Variation IV.

The Adventure with the Penitents. "Somewhat broader," D minor, 4-4. A church theme (wind instruments) announces the approach of a band of pilgrims. Don Quixote sees in them shameless robbers and desperate villains, and he attacks them. They knock him senseless and go on their prayerful way. Sancho, sorely disturbed, rejoices when his master shows signs of life, and, after he has helped him, lies down by his side and goes to sleep (bass tuba, double-bassoon).

Variation V.

The Knight's Vigil. "Very slow," 4-4. Don Quixote is ashamed to sleep. He follows the knightly custom and holds watch by his armor. Dulcinea answers his prayers and appears to his vision (the Ideal Woman theme, horn). A cadenza for harp and violins leads to a passage indicative of his rapture.

Variation VI.

The Meeting with Dulcinea. G major, 2-4, 3-4. A common country wench comes along (wood-wind, tambourine), and Sancho by way of jest points her out to his master as Dulcinea. The Knight cannot believe it. Sancho swears it is so. The Knight suddenly knows that some magic has worked this transformation, and he vows vengeance.

Variation VII.

The Ride through the Air. D minor, 8-4. Knight and Squire sit, blindfolded, on a wooden horse, which, as they have been made to believe, will bear them through the air. Their respective themes soar skyward. The wind whistles about them (chromatic flute passages, harp, drum-roll, wind-machine). They stop suddenly (long-held bassoon note), and, looking about them, they think themselves still on the ground. "The persistent tremolo of the double-basses on one note may be taken to mean that the two did not really leave the solid earth."

Variation VIII.

The Journey in the Enchanted Bark. Don Quixote sees an empty boat, and he is sure it is sent by some mysterious power, that he may do a glorious deed. He and Sancho embark. His typical theme is



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changed into a barcarolle. The boat upsets, but they succeed in gaining the shore; and they give thanks for their safety (wind instruments religioso).

Variation IX.

The Combat with two Magicians. "Quickly and stormily," D minor, 4-4. Don Quixote is again on his famous horse, eager for adventure. Two peaceable monks are jogging along on their mules, and the Knight sees in them the base magicians who have worked him harm. He charges them and puts them to flight. The two themes are a version of the Don Quixote motive and an ecclesiastical phrase for the bassoons.

Variation X.

Don Quixote, defeated by the Knight of the White Moon, returns home, and resolves to be a shepherd. "Know, sir," said the Knight of the White Moon, "that I am styled the Bachelor Samson Carrasco, and am one of Don Quixote's town; whose wild madness hath moved as many of us as know him to compassion, and me amongst the rest most; and believing that the best means to procure his health is to keep him quiet, and so to have him in his own house, I thought upon this device." So said this knight after the furious battle which is thus described:—

"They both of them set spurs to their horses, and the Knight of the White Moon's being the swifter, met Don Quixote ere he had run a quarter of his career so forcibly (without touching him with his lance, for it seemed he carried it aloft on purpose) that he tumbled horse and man both to the ground, and Don Quixote had a terrible fall; so he got straight on the top of him; and, clapping his lance's point upon his visor, said, 'You are vanquished, Knight, and a dead man, if you confess not, according to the conditions of our combat.' Don Quixote, all bruised and amazed, without heaving up his visor, as if he had spoken out of a tomb, with a faint and weak voice, said, 'Dulcinea del Toboso is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weakness defraud this truth; thrust your lance into me, Knight, and kill me, since you have bereaved me of my honor.' 'Not so truly,' quoth he of the White Moon, 'let the fame of my Lady Dulcinea's beauty live in her entireness; I am only contented that the grand Don Quixote retire home for a year, or till such time as I please, as we agreed, before we began the battle.' And Don Quixote answered that, so nothing were required of him in prejudice of his lady Dulcinea, he would accomplish all the rest, like a true

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and punctual knight." The variation portrays the fight. The pastoral theme heard in the second variation—the battle with the sheep—reappears. Don Quixote loses one by one his illusions.

Finale.

The death of Don Quixote. "Very peacefully," D major, 4-4. The typical theme of the Knight takes a new form. The queer harmonies in a section of this theme are now conventional, commonplace. "They stood all gazing one upon another, wondering at Don Quixote's sound reasons, although they made some doubt to believe them. One of the signs which induced them to conjecture that he was near unto death's door was that with such facility he was from a stark fool become a wise man. For, to the words already alleged, he added many more so significant, so Christian-like, and so well couched, that without doubt they confidently believed that Don Quixote was become a right wise man. . . . These heavy news opened the sluices of the tears-ful and swollen-blubbering eyes of the maid, of the niece, and of his good Squire Sancho Panza; so that they showered forth whole fountains of tears and fetched from the very bottom of their aggrieved hearts a thousand groaning sighs. For in effect (as we have already declared elsewhere) whilst Don Quixote was simply the good Alonso Quixano, and likewise when he was Don Quixote de la Mancha, he was ever of a mild and affable disposition and of a kind and pleasing conversation: and therefore was he not only beloved of all his household, but also of all those that knew him. . . . He had no sooner ended his discourse and signed and sealed his will and testament, but a swooning and faintness surprising him, he stretched himself the full length of his bed. All the company were much distracted and moved thereat, and ran presently to help him; and during the space of three days, that he lived after he had made his will, he did swoon and fall into trances almost every hour. All the house was in a confusion and uproar; all which notwithstanding the niece ceased not to feed very devoutly: the maid servant to drink profoundly, and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface or at least moderate in the mind of the inheritor the remembrance or feeling of the sorrow and grief which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhor all the books of errant

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chivalry. The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailful plaints and blubbering tears of the by-standers, he yielded up the ghost, that is to say, he died."

"Tremolos in the strings indicate the first shiver of a deadly fever." The Knight feels his end is near. Through the 'cello he speaks his last words. He remembers his fancies; he recalls the dreams and the ambitions; he realizes that they were all as smoke and vanity; he is, indeed, ready to die.

"D'Amour l'ardente flamme" from "La Damnation de Faust," Part IV., Scene 15 Hector Berlioz

(Born at Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Marguerite is alone in her chamber.

Andante un poco lento, F major, 3-4.

D'amour l'ardente flamme
Consume mes beaux jours.
Ah! la paix de mon âme
A donc fui pour toujours.

Son départ, son absence,
Sont pour moi le cercueil,
Et loin de sa présence
Tout me parait en deuil.

Alors ma pauvre tête
Se dérange bientôt;
Mon faible cœur s'arrête,
Puis se glace aussitôt.

Sa marche que j'admire,
Son port si gracieux,
Sa bouche au doux sourire,
Le charme de ses yeux,

Sa voix enchanteresse
Dont il sait m'embraser,
De sa main la caresse,
Hélas! et son baiser!

Ah me! my heart is heavy,
My peaceful days are gone,
All in sadness departed,
Forevermore are flown.

When my love is not near me
The dark grave do I see,
And all the world is changed,
Ah, so bitterly!

Alas! my brain is turned,
And my might is distraught;
My senses ever wander,
Pondering one sad thought.

His form, so noble, haunts me,
His lofty bearing high,
The lips that smiled so softly,
The glance of his eye,

His voice, the magic flow
Of his words, and the bliss
In the clasp of his hand,
And, ah me, his kiss!

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D'une amoureuse flamme	Ah, me! my heart is heavy,
Consument mes beaux jours.	My peaceful days are gone,
Ah! la paix de mon âme	All in sadness departed,
A donc fui pour toujours!	Forevermore are flown.
Je suis à ma fenêtre	To greet him from my window
Ou dehors tout le jour:	Do I gaze all the day:
C'est pour le voir paraître	I stir out, if to meet him
Ou hâter son retour.	Then I only may.
Mon cœur bat et se presse	For him doth my bosom
Des qu'il le sent venir;	Ever cry out and pine.
Au gré de ma tendresse	Oh, if I might but clasp him
Puis-je le retenir!	And keep him ever mine!
O caresses de flamme!	Once again to behold him
Que je voudrais un jour	And kiss him fain were I;
Voir s'exhaler mon âme	E'en death itself were blissful,
Dans ses baisers d'amour.	In one last kiss to die.

(*English translation from Chappell & Co.'s edition.*)

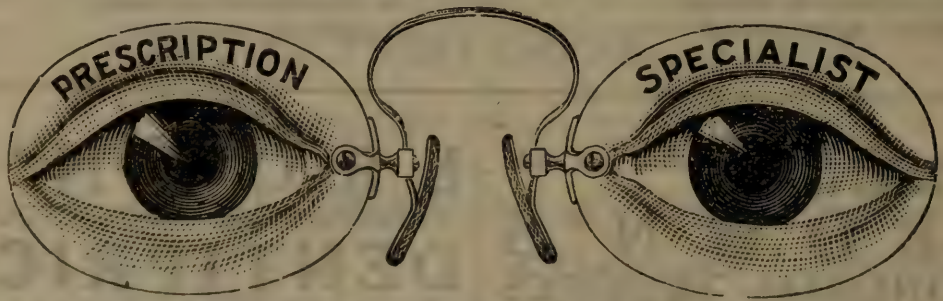
The orchestral accompaniment is scored for two flutes, English horn, two clarinets, two horns, strings.

The air was sung at a concert of the Boston Symphony Orchestra in Boston on October 23, 1886, by Mme. Lilli Lehmann.

Portions of the text of "La Damnation de Faust" were taken from Gérard de Nerval's translation of Goethe's poem (1827). These with two or three scenes written by Almire Gondonnière, according to Berlioz's directions, hardly made up a sixth part of the text. The remaining pages were written by Berlioz.

The revision of his "Huit Scènes de Faust," engraved in 1829, and the composition of the other portions of the work are dated 1845–46. The first performance was at the Opéra-Comique, Paris, December 6, 1846. The singers were Mrs. Duflot-Maillard, Roger, Léon, Henri. The composer conducted. The first performance in the United States was at New York, under Dr. Leopold Damrosch, February 12, 1880,

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with Amy Sherwin, Jules Jordan, Franz Remmertz, Bourne. The first performance in Boston was under Mr. Lang, May 14, 1880, with Mrs. Humphrey-Allen, W. J. Winch, Clarence Hay, and an "Amateur" (S. B. Schlesinger). The first performance of the work as an opera was at Monte Carlo, February 18, 1893, with Miss d'Alba, Jean de Reszke, Melchissédec, and Illy.

Berlioz wrote of the first performance: "I could not give my concerts in the evening in the Opéra-Comique theatre, to which the world of fashion hardly ever goes in any case. It was the end of November,* it was snowing, the weather was frightful; I had no fashionable singer to sing Marguerite; as for Roger, who sang Faust, and Herman Léon, who took the part of Mephistopheles, they were heard every day at that same theatre, and they were not *fashionable* either. The upshot was that I gave 'Faust' twice to half a house. The swell Paris public, the public that goes to concerts and is supposed to care for music, stayed quietly at home, with as little thought of my music as if I had been the most obscure pupil at the Conservatoire; and there was no more of an audience at the Opéra-Comique at these two performances than there would have been if the flimsiest opera in its repertory had been given."

The press, however, was not on the whole unfavorable.

Berlioz added: "I was ruined and I owed a considerable sum which I did not have." Bertin advanced him one thousand francs from the treasury of the *Journal des Débats*, of which Berlioz was the music critic; friends gave him money, some four hundred francs, some five hundred; Friedland and Sax advanced him twelve hundred francs apiece, and the publisher Hetzel one thousand, so that he could journey to Russia. Balzac said to him: "You will come back with one hundred and fifty thousand francs: I know the country; you cannot bring back less." Berlioz answered this in his Memoirs: "The reader will soon see that if my concerts at St. Petersburg and Moscow produced more than I had hoped, I *could*, however, bring back much less than the one hundred and fifty thousand francs predicted by Balzac."

ENTR'ACTE.

THE COMPLACENT AGE.

BY EDWIN EVANS.

(*Pall Mall Gazette.*)

It has probably happened to everybody at some time or other that a series of incidents, some trivial, some not, have conspired to arrange themselves in a kind of prophetic sequence of which the key revealed itself later. The explanation is, of course, a subconscious train of thought. Something of the kind has been happening to me. My mind has been running on the eighteenth century. I know now that it was

*The first concert was announced for November 29, 1806. It did not take place till December 6.—P. H.

merely the long-announced production of two Mozart operas at the Shaftesbury Theatre that was, so to speak, projecting itself into current events, but for a time the persistence of the theme was almost uncanny.

First came Mr. Thomas Beecham, conducting a Mozart work at a concert of the London Symphony Orchestra. His familiar platform manner, which would lend itself so easily to caricature, appeared suddenly, as in a flash, to be the one and only way in which Mozart should be conducted. In these columns I drew attention to its historical authenticity. A conductor of the period would, as a matter of course, have adopted an elaborate arabesque of gesture that suited the contemporary manners and costume. A few days later, without set deliberation, I found myself playing some Mozartian rondos, from a copy fragrant with associations, on a piano whose tone, mellowed by long service, is not unlike that of the earlier instruments. Within a week I dined at the house of a friendly violinist, and found again, as if by magic, Mozart's sonatas on the desk. Then there descended upon my reviewing table Mr. Arnold Dolmetsch's very valuable and authoritative contribution to the literature of the subject—a pleasant task for another day. And presently, all being well, we shall be listening to a Mozart opera.

It reads like a series of coincidences. In reality it was the unconscious development of a receptive mood, and, from that point of view, a superfluous attention of the Fates, for the eighteenth century needs less preliminary reflection than any other for its appreciation. Some years ago a pianistic friend, who doubted my acquaintance with the classics, because I took them for granted and seldom spoke of them, accused me of approaching music from its two ends: the archaic and the modern. But it would be quite easy to propound the argument that much of the unrest that prevails in the musical world to-day results from a struggle to regain some qualities that were prevalent in the eighteenth century and lost sight of in the nineteenth. The spirit of the Encyclopædists is abroad once more. At least, before the present crisis an intellectual scepticism was the prevailing note, and Arlequin had attained greater actuality than poor romantic Pierrot. Probably the war will alter all this again, and for the better, but fifteen months

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 (b) Larghetto Weber
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ago the art of music was flirting with ideals corresponding to those of the eighteenth century.

It was a complacent age in music. Like Jules Renard's peacock, its composers are "si sûrs d'être beaux qu'ils sont incapables de rancune." They may have quarrelled incessantly and bitterly about rival conceptions of musical beauty, but these were quarrels of æsthetes. Underlying the controversies that surrounded the Italian Comedy and the reforms of Gluck is an indefinable something that makes them duels of intellectual dandies. Even the technical polemics concerning Rameau's theory of harmony could scarcely have taken the form they did had they not been conducted by self-satisfied gentlemen in silk and lace, with powdered wigs and ornamental swords. And it is this supreme complacency that makes eighteenth-century music such a relief from the unsatisfied cravings of the later nineteenth. The feeling of satisfaction communicates itself. What does it matter if repletion dogs the listener? The music is so easily digested.

Overture to the Opera "Tannhäuser" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abili-

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FRITZ KREISLER II. November 29

Symphony, No. 2, in D major, Op. 36
V. March 13

BERLIOZ

"D'amour l'ardente flamme," from "La Damnation de Faust"
Mme. FARRAR V. March 13

BRAHMS

Symphony No. 4, in E minor, Op. 98
I. November 1

BRUCKNER

Symphony No. 7, in E major
II. November 29

DEBUSSY

"La Mer"—Trois Esquisses Symphoniques
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HANDEL

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HAYDN

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LISZT

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C. A. ELLIS, Manager,
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ties of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

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The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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AT 4.30

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Beethoven Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Mozart . . Aria, "Voi, che sapete," from "The Marriage of Figaro"

Wagner "A Siegfried Idyl"

Bruch "Ave Maria," from "The Cross of Fire," A Dramatic Cantata, Op. 52

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

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Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter."

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It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert.

The first performance of the Seventh was at Vienna, in the large hall of the University, on December 8, 1813.

*
* *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first

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theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4* is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

* Mr. Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

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IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

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CANZONA, "VOI, CHE SAPETE," ACT II., SCENE 3, IN "LE NOZZE DI FIGARO" WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).



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performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York on May 3, 1823.

Cherubino's canzona is in the third scene of the second act. Andante con moto, B-flat major, 2-4.

Voi, che sapete che cosa è amor,
Donne, vedete, s' io l' ho nel cor;
Quello ch' io provo, viridirò
È per me nuovo capir nol so.
Sento un affetto pien di desir,
Ch' ora è diletto, ch' ora è martir.
Gelo, e poi sento l' alma avvampar,
E in un momento torno a gelar.
Ricerco un bene fuori di me,
Non so chi il tienne, non so cos' è.
Sospiro e gemo senza voler,
Palpito e tremo senza saper;
Non trovo pace notte, nè dì,
Ma pur mi piace languir così.
Voi, che sapete che cosa è amor,
Donne vedete, s' io l' ho nel cor!

This has been Englished as follows:—

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?
Fair dame or maiden, none else may know
My heart o'erladen, why it is so.

What is this yearning, these trembling fears,
Rapturous burning, melting in tears?
While thus I languish, wild beats my heart,
Yet from my anguish I would not part.
I seek a treasure fate still denies,
Naught else will pleasure, naught else I prize.

I'm ever sighing, I know not why,
Near unto dying when none are by.
My heart is riven, night, morn, and eve;
But, ah! 'tis heaven thus, thus to grieve.

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?



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The accompaniment is scored for one flute, one oboe, one clarinet, one bassoon, two horns, strings.

For an amusing account of Mme. Bussani, who created the part of Cherubino, see Da Ponte's memoirs. Her lower tones were described by the more unprejudiced as unusually beautiful, and she was praised for her beauty and unconstrained action on the stage. W. T. Parke wrote of her in 1809, mentioning the opening of the King's Theatre, January 6: "The manager . . . engaged several new performers; among whom were Signora Griglietti, a pleasing young singer, Signor Pedrazzi, who had little voice, and Signora Bussani (from the opera at Lisbon), who had plenty of it, but whose person and age were not calculated to fascinate an English audience."

"A Siegfried Idyl," Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married

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at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii, p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich.

Siegfried was born while the composition of the music-drama "Siegfried" was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns enstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
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NEW NATIONAL THEATRE

TUESDAY AFTERNOON, NOVEMBER 9, 1915

AT 4.30

GERALDINE FARRAR

(Direction, C. A. Ellis, Symphony Hall, Boston)

ADA SASSOLI, Harp

REINALD WERRENRATH, Baritone

RICHARD EPSTEIN, Piano

PROGRAMME

1. Aria, Vision Fugitive, from "Herodiade" Massenet
 Mr. WERRENRATH
2. SOLI FOR HARP
 (*a*) Gavotte Rameau
 (*b*) Menuet Massenet
 (*c*) Impromptu Pierné
 Miss SASSOLI
3. SONGS
 (*a*) Stille Sicherheit
 (*b*) Ach! wenn ich doch ein Immchen wär' Franz
 (*c*) Stille Liebe
 (*d*) Volksliedchen Schumann
 (*e*) Erstes Begegnen
 (*f*) Ein Traum Grieg
 Miss FARRAR
4. SONGS
 (*a*) Zur Ruh', Zur Ruh'! Wolf
 (*b*) Sonntag Brahms
 (*c*) Liebesglück Wolf
 Mr. WERRENRATH
5. SOLI FOR HARP
 (*a*) Vieille Chanson Clément Marot
 (*b*) Le Rouet Zabel
 (*c*) Marionettes Tedeschi
 Miss SASSOLI
6. SONGS
 (*a*) Phillis (after an 18th Century Manuscript) Déodat de Sévérac
 (*b*) Sérénade Gounod
 (*c*) Souvenir Bemberg
 (*d*) Où vas-tu Tschaikowsky
 Miss FARRAR
7. SONGS
 (*a*) After Edward Elgar
 (*b*) To a Messenger Frank La Forge
 (*c*) Witch-woman Deems Taylor
 (*d*) To you, dear heart F. Morris Class
 Mr. WERRENRATH
8. SOLI FOR HARP
 (*a*) Prière
 (*b*) Gnomes Hasselmans
 (*c*) Gitana
 Miss SASSOLI
9. SONGS
 (*a*) Sternlein Moussorgsky
 (*b*) In meinem Herzchen Arensky
 (*c*) Liebe Bleichmann
 (*d*) Der erste Kuss Sibelius
 (*e*) Schneeglöckchen Gretschaninow
 Miss FARRAR

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Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

"Ave Maria," from "The Cross of Fire," A Dramatic Cantata, Op. 52 Max Bruch

(Born at Cologne, January 6, 1838; now living at Friedenau, Berlin.)

"Das Feuerkreuz," based on an incident in Sir Walter Scott's "Lady of the Lake," for solo voices, chorus, and orchestra (organ *ad libitum*), poem by Heinrich Bulthaupt, music by Max Bruch, was first sketched by the composer in 1874 at Bonn. It was completed at Breslau in 1888. The first performance was at Breslau on February 26, 1889, by the Breslau Sing-Akademie, to which the cantata is dedicated. The solo singers were Miss Pia von Sicherer, soprano; K. Scheidemantel, baritone; Kühn, bass. The composer conducted. The cantata was published in 1889.

The cantata contains this preface: "Long after the introduction of Christianity, and down to the early Middle Ages, there still survived in the Highlands of Scotland a singular heathen custom. When one

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Dr. KARL MUCK, Conductor

SOLOIST



FRITZ KREISLER

Violinist

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Gau (Clan) declared war upon another, the chief with solemn ceremonies consecrated the so-called 'Cross of Fire.' A cross of yew was set on fire at an altar and quenched in the blood of a sacrificed goat; it was then given to a messenger of noble birth, whose duty it was to carry it as quickly as possible to the next post and there hand it to a second messenger. The latter must also be a noble, and he must then carry it on without delay to a third, and so on. Thus the Cross of Fire went the round of the whole country, in the shortest possible time, as a signal of war. It rallied to the flag every man-at-arms who saw it, and responded to the call of battle. The present poem is founded on this custom, which Sir Walter Scott made use of in his 'Lady of the Lake.'" *

In Bulthaupt's poem, Norman and Mary are about to be wedded in a mountain chapel. Norman receives the fiery cross as the ceremony is about to begin. In the "Ave Maria" (No. 6), the deserted bride pours out her emotions.

The following translation into English is by Henry G. Chapman.†

Adagio ma non troppo, D minor, 2-4:

Ave Maria, Virgin Queen! Ave Maria!
O come to me when night is dark,
On tender feet with light surrounded,
Thou that so oft a gentle balm
Has pour'd upon my heart sore wounded.
The storm is raging without on the lea,
O come, bring thou some light to me.
Maria, I'm but a reed, wind-shaken:
Help me, forsaken!
Ave Maria, Virgin Queen! Ave Maria, Ave Maria!

Andante con molto di moto:

Where art thou, my lov'd one,
In terrors of darkness?
Who spreads thee the couch thy refreshment demands?
Who covers thee gently with loving hands?
When comes the day,
Who guards thee in the heat of the fray?
Arrows, bolts, and lances are flying!

Alla breve ma non troppo, 2-2:

Woe's me! Spent and dying,
On our warriors' outermost wall,
The horrors fall!
They're charging again!
Saviour of man!
Norman! He sinks, he's slain.

Tempo I., D major, 2-2:

Ave Maria, Virgin Queen! Ave Maria!
If o'er the stormy sea thou fare,
It stills the wildest waves to meet thee!
Thou smilest, and from rock to thorn
Sweet summer flow'rs spring up to greet thee.
For we are naught, with all our pow'r!
Be thou our help in danger's hour!
Those thou lov'st from injury guard thou,
For gracious art thou!
Ave Maria, Virgin Queen! Ave Maria! Ave, Ave!

* See Scott's poem: Canto Third.—Ed.

† The translation is published here through the courtesy of G. Schirmer, New York.

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SEATS NOW ON SALE AT DROOP'S, 13th AND G STREETS

Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.†

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.‡ This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886; Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David, Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted

† See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

‡ See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892), pp. 56, 57.

There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

The score and orchestral parts were published in February, 1866.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Theodore Thomas's Orchestra played the Prelude in Boston on December 4, 1871.

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
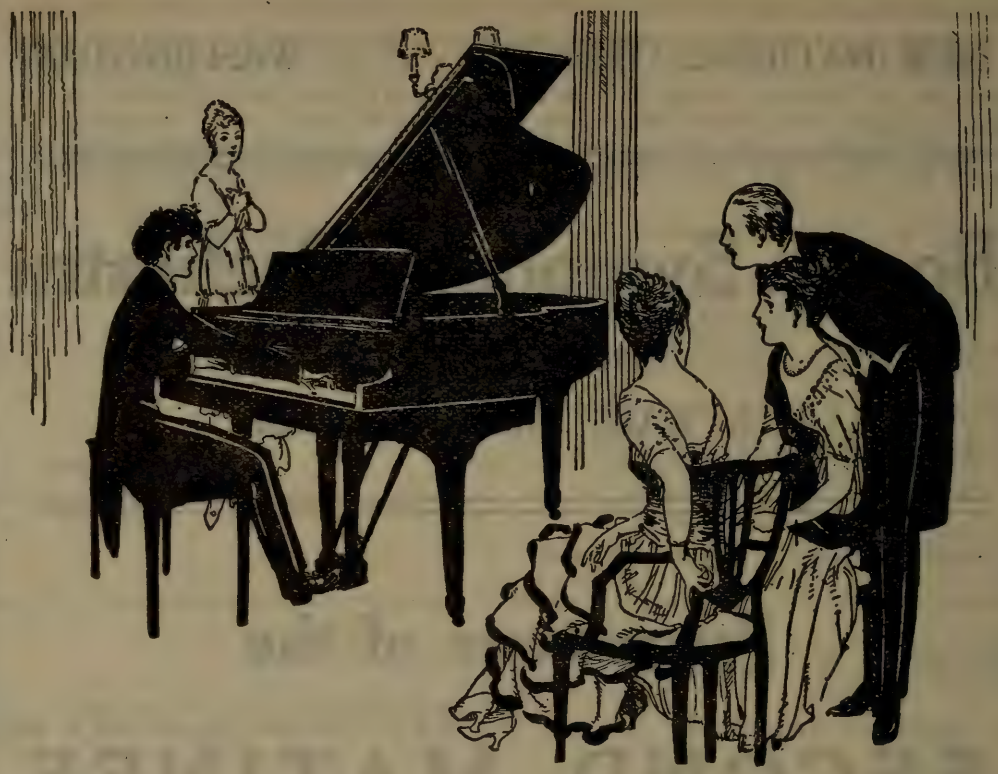


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AT 4.30

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Noack, S.			
Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
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Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

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SECOND MATINEE

TUESDAY AFTERNOON, NOVEMBER 30

AT 4.30

PROGRAMME

Brahms Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Tschaikowsky . . . Concerto in D major, for Violin, Op. 35

I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

Bizet Suite, "L'Arlésienne," No. 1. Music to Alphonse Daudet's Play

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

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STEINWAY PIANOS

Symphony in E minor, Op. 98 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Mr. Max Kalbeck, whose Life of Brahms, not yet completed, contains 1,823 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich Concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances

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and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner, and he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works, and a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If people like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen for correction of the parts. Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic Concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which

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he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus Concert in Leipsic of February 18, 1886.

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

Concerto in D major, for Violin, Op. 35. Peter Tschaikowski

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after, Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson, exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in



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the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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time at a Philharmonic Concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The first movement, Allegro moderato, D major, 4-4, opens with brief preluding in strings and woodwind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

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The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

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1. (a) Sonata in A major Handel
 (b) Grave in C minor Friedeman Bach
 (c) Fugue in A major Tartini

2. Fantasy in C major Schumann

3. (a) Larghetto Lamentoso Godowsky
 (b) Rondino (on a theme by Beethoven) . . Kreisler
 (c) Impromptu Schubert
 (d) Mazurka, A minor (posthumous) . . . Chopin
 (e) Variations Tartini

4. (a) Indian Lament Dvorák-Kreisler
 (b) Viennese Popular Song . . . Arranged by Kreisler
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(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about



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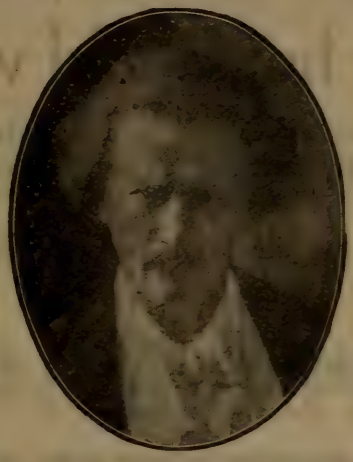
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FRIDAY AFTERNOON, DECEMBER 17, 1915, at 4.30



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(Direction, C. A. Ellis, Symphony Hall, Boston)

In a Recital of Piano Music

PROGRAMME

I. FANTASIA, Op. 15 - - - - - - Schubert
 Allegro con fuoco
 Adagio
 Presto
 Allegro

II. (a) LA BANDOLINE - - - - - - F. Couperin
 (b) LE CARILLON de CYTHÈRE - - F. Couperin
 (c) LE COUCOU - - - - - - C. Daquin

III. ÉTUDES SYMPHONIQUES - - - Schumann

IV. (a) NOCTURNE in E major, Op. 62
 (b) ÉTUDES, Nos. 10, 7, and 11, Op. 25 } - Chopin
 (c) POLONAISE in A major

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her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed! it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoked loud applause in the last scenes."

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Melster and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897.

The first performance of this play in French and with Bizet's music in the United States was at the Boston Opera House, March 6, 1913.

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Fréderi, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.* Fréderi is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Fréderi hurls himself from the garret window of the farm-house and dashes his skull against the pavement of the court.

As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the

* And so it was with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."



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Prelude.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, English horn, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Réi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil-Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Turenne.* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course much earlier than the air.

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music, see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.

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III. C major. Variation for two horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.

The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, andante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and English horn.

The theme of Fréderi serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is more swiftly contrived. The Trio is said to characterize "the

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tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

ADAGIETTO.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar.

CARILLON.

E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farm-house is in full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry. There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

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NOTES BY PHILIP HALE



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I. Adagio; Allegro.
II. Andante.
III. Minuetto: Trio.
IV. Finale: Allegro.

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WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The

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composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without royal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched

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yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The Minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

* * *

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double-basses repeat a rhythm on an organ-point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the

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first violins. The theme is repeated by the basses, and there is a counterfigure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Minuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.



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"THE ISLAND OF THE DEAD," SYMPHONIC POEM, FOR FULL ORCHESTRA, TO THE PICTURE BY A. BÖCKLIN, OP. 29.

SERGEÏ VASSILIEVICH RACHMANINOFF

(Born in the government of Novgorod, April 1, 1873; now living.)

This symphonic poem was played at Moscow in the season of 1908–09, under the direction of the composer. It was played afterward in Berlin at a concert of the Society of Friends of Music, led by Oskar Fried. The first performance in the United States was at a concert of the Theodore Thomas Orchestra in Chicago, December 3, 1909, when the composer conducted. The first performance in Boston was at a concert of the Boston Symphony Orchestra, December 18, 1909, when the composer conducted. Mr. Fiedler conducted the performances of February 19, 1910, and April 15, 1911.

"Die Todteninsel, Symphonische Dichtung zum Gemälde von A. Böcklin," is dedicated to Nicolas von Struve, and is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, and the usual strings.

Arnold Böcklin, in the spring of 1880, made the first sketch of his "Island of the Dead," and this sketch, 1.10 metres in length and 1.54 metres in breadth, is in the possession of the Simrock family of Berlin. This he left unfinished for a time, and made a second which he at once painted, and this was for the Countess Marie von Oriola, of Büdesheim. It is said that he painted it according to the wish of the Countess, who visited him at Florence, and that when he showed it to her he said: "You received, as you wished, a dream picture. It must produce such an effect of stillness that any one would be frightened to hear a knock on the door." According to Fritz von Ostini, a third variant of the first sketch was made in 1883, a fourth in 1884, a fifth, which is in the Leipsic Museum, in 1886, and still a sixth, almost a replica of one of the former ones, was sold in Munich. The second

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variant is owned by the Schön family in Worms. There are differences in detail and in color in the five variants.

The island in the picture was suggested by the group of Ponza Islands, north of the Gulf of Naples. Their form and rocks show that they are of volcanic origin, and in prehistoric times were probably of the Vesuvian craters. Some of the islands are arable and inhabited, others are wild masses of rocky ledges. As Franz Hermann Meissner puts it, one of the latter islands was the half of what was once a volcanic peak. The waves in the course of centuries shaped a little haven. Birds brought the seeds of cypress-trees. The trees in time shot up in the ledges. At last man came, and made paths and hollowed chambers and threw up a rough wall as a protection against the waves. The island even then was as solemn as a pyramid. It was a hidden nook for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote, and forgotten by the world. The sea is still, there is no cry of bird, no fluttering, no voice. The boat approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferryman. The white and quiet figure near the coffin,—is it some mourner or is it a priest?

Rachmaninoff's musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of Petrograd, and he studied the pianoforte there with Denyanski, but in 1885 he left this conservatory to enter the one at Moscow. There he studied the pianoforte, first with Zvireff,

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a pupil of Liszt, and afterward with Alexander Siloti,* a cousin of Rachmaninoff. His teachers in composition were Arensky and Tanéïeff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera "Aleko" in one act (with the libretto after Pushkin). He then travelled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, "The Cliff," based on Lermontoff's poem, and appeared as pianist at the Philharmonic Concert, April 19. In 1902 he appeared at Vienna as a pianist, and in 1907 visited Paris. In 1897 he was appointed conductor at the Moscow Private Opera, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. He has visited Petrograd and Moscow to conduct concerts of the Philharmonic Association in the former city and of the Imperial Musical Association in the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8, 1909.

IMPRESSIONS (FROM AN ARTIST'S LIFE) IN FORM OF VARIATIONS ON AN ORIGINAL THEME FOR ORCHESTRA AND PIANOFORTE.

ERNEST SCHELLING

(Born at Belvidere, N.J., July 26, 1876; now living at Bar Harbor, Me., and Celigny, Switzerland.)

Mr. Schelling worked on these variations for several years. He contributes the following notes:—

These variations were composed in the course of the last two years. Dedicated to Mrs. Schelling, they are scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets,

* Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tschaikowsky's Concerto for pianoforte, G major, No. 2, Op. 44. He gave three concerts here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tschaikowsky's Trio, Op. 50).

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three trombones, bass tuba, kettledrums, bass drum, side drum, two small drums such as are used in the cavalry service, tambourine, cymbals, triangle, tam-tam, two harps, and the usual strings.

"The original theme, G-sharp minor, 6-8, is written for violins and violas in unison, with a use of piano in ornamentation over fermatas. B. S. O.

"The variations are impressions of personalities, of places, of happenings as they happened to strike my imagination. I have usually written an initial or a word to go with each variation.* Sometimes these might be of interest to the listener; at other times not.

"Variation I. is for wood-wind alone. When I wrote it I heard but one timbre in my ear, that of the Boston Symphony Orchestra; therefore B. S. O. (It looks a bit like a call for help by wireless now, that it is on paper!)

"II. A canon. Strings with pianoforte. Rather martial; precise in rhythm, incisive. K. M.

"III. Clarinet ostinato. Savoyard (*Pâtre*).

"IV. Violoncelli soli and three flutes. Pianoforte and strings accompany. In memory H. Pfitzner.†

"V. Full orchestra. Siciliano. F. S.

"VI. String Quartet and horn solo. Flonzaley.

"VII. Oboe solo and pianoforte. G. L.

"VIII. Habanera Aragonese. Full orchestra. A. P.

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"XII. Horn solo and pianoforte. E. G.

"XIII. Full orchestra. In memory of Gustav Mahler.

"XIV. Strings, violin solo. Lagoon. N. C.

"XV. Pianoforte and orchestra. Martellato. Sparks.

"XVI. Viola solo and pianoforte. Fr. Kr.

"XVII. Clarinet and pianoforte.

"XVII A. Full orchestra. August, 1914.

"XVIII. Full orchestra. W. M.

* Sir Edward Elgar thus annotated his Variations on an original theme.—Ed.

† Hans Pfitzner, born at Moscow of German parents, May 5, 1869, was a pupil of his father, a conductor and violinist in Frankfort, and of Kwast and Knorr at Hoch's Conservatory in the same city. In 1892–93 he taught at the Coblenz Conservatory. He was an opera conductor at Mainz in 1894–97. In the latter year he went to Berlin as teacher and conductor (Stern's Conservatory), and in 1903 first conductor at the Theater des Westens. In 1907 he conducted the Kaim orchestra's subscription concerts until the orchestra was disbanded, and in 1908 he became city Music Director and director of the Conservatory in Strassburg. It is said that he died a short time ago. A hunchback, he strove manfully against poor health. One of the most prominent of the post-Wagner school in Germany, he wrote two operas that excited much discussion, "Der arme Heinrich" (Mayence, 1895), and "Die Rose vom Liebesgarten" (Elberfeld, 1901). Among his other works are the music to "Kätchen von Heilbronn" (1908, Berlin) and "Christelflein" (Munich, 1906); Scherzo for orchestra (1888); Ballads, "Herr Oluf" (baritone and orchestra), "Die Heinzelmännchen" (bass and orchestra); "Kolumbus," for eight-voiced mixed chorus *a cappella*; much chamber music, and many songs. His overture to "Christelflein" has been played here at concerts of the Boston Symphony Orchestra, November 16, 1907; October 19, 1912. Mr. Schelling took his sole lessons in orchestration of Pfitzner.

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"XIX. Lutheran Choral. Wartburg, 1915."

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and unusual sense of pitch. He entered the Paris Conservatory of music when he was nine years old and continued his studies at Basle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900–1904 Mr. Schelling appeared as a virtuoso in cities of Europe and South America. He is court pianist to the Duke of Mecklenburg-Schwerin.

The list of his compositions includes a symphony, Symphonic Legend for orchestra (Warsaw, 1903), a fantasia for pianoforte and orchestra, Fantastic Suite for pianoforte and orchestra (Amsterdam, 1907), chamber music and pianoforte pieces.

Overture, "The Roman Carnival," Op. 9 . . . Hector Berlioz

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic Concert, led by Mr. Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony"!

The overture was composed in Paris in 1843, shortly after the journey in Germany. The score and parts were published in June, 1844.

The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini,"* originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino,

*For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII. (Librairie Plon, Paris, 1908).



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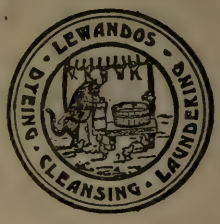
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The story has been condemned as weak and foolish. It is also wholly fictitious.* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio† will wear. The pantomine of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similiarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The overture begins Allegro assai con fuoco, with the chief theme,

*It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

†"Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.



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which is taken from the saltarello* danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last-named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomine of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon-shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two

* Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semicircle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtanz*." The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half-note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).

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clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings. Berlioz wished 15 first violins, 15 second violins, 10 violas, 12 violoncellos, and 9 double basses.

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at Petrograd, where at the first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not understand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from Bülow ("Die Opposition in Süddeutschland," 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of Beethoven heard in concert rooms were the "Prometheus," the Egmont," and the "Coriolanus" overtures, "the last named with three violas and three 'cellos."

The first performance outside of France was at Vienna, November 16, 1845, at the Theater an der Wien, in the first of six Berlioz concerts led by the composer. The orchestra was composed of members of that theatre orchestra and of the band of the Second Artillery Regiment. The programme included this overture, which was repeated afterward; a hymn with chorus; cavatina from "Benvenuto Cellini," sung by Miss von Marra; the "Harold" symphony (viola solo, Mr. Heissler); "Le Cinq Mai" (bass solo by Mr. J. Staudige); and the Apotheosis-Finale from the "Mourning and Triumph" symphony.

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote: "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

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The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was then thought so difficult that there were twenty-nine full rehearsals. The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérevis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance, and Dom François de Paule, brother of the Queen of Spain, sat in the royal box, surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini." See the romantic memoirs of Berlioz and Duprez's "Souvenirs d'un Chanteur" (pp. 153, 154) for explanations of the failure.

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Dr. KARL MUCK, Conductor

FOURTH MATINEE

TUESDAY AFTERNOON, FEBRUARY 15

AT 4.30

PROGRAMME

Rimsky-Korsakoff Symphony No. 2, "Antar," Op. 15

I. Largo: Allegretto vivace.
II. Allegro.
III. Allegro risoluto alla Marcia.
IV. Allegretto vivace: Andante amoroso.

Saint-Saëns . . Concerto in A minor, No. 1, for Violoncello and Orchestra, Op. 33

Allegro non troppo.
Allegretto con moto.
Come prima.

Handel . Concerto in F major for Strings and two Wind Orchestras (edition of Gustav F. Kogel)

I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

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There will be an intermission of ten minutes after the symphony

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MUSIC AND MUSICAL INSTRUMENTS



Symphony No. 2, "Antar," Op. 15.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

This symphony, composed in 1868, was first performed in Petrograd at a concert of the Russian Musical Society on March 22, 1869. The year of performance is erroneously given as 1868 by some biographers.

The first performance in Germany was at Magdeburg in June, 1881, at a concert of the Allgemeiner Deutscher Musikverein Festival.

"Antar" was performed in New York in the course of the season 1891–92, at one of three concerts with orchestra given by The Arion Society in Arion Hall, led by Frank Van der Stucken.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Emil Paur, on March 12, 1898. Mr. Apthorp said in the Programme Book of that date: "I certainly remember seeing a copy of the published score in Boston—Mr. Arthur P. Schmidt had one at G. D. Russell's music shop, and musicians used to stare at it in wonder—some time, I should say, about the middle seventies." The symphony was performed here at a concert of the Boston Symphony Orchestra, April 5, 1913.

The symphony is dedicated to César Cui, and is scored for three flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, tambourine, triangle, cymbals, tam-tam, harp, and the usual strings.

Antar, as a historical character, was the son of an Abyssinian slave. His father was a chieftain in the tribe of Abs. He acknowledged and freed him, and Antar became famous as a poet and by his deeds. He asked his Uncle Mâlik for the hand of his cousin Abla. Mâlik accepted the offer, but, not wishing his daughter to wed

* This date is given in the catalogue of Belaïeff, the Russian publishing house of music. One or two musik-lexicons give May 21.

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the son of a slave girl, he led him into perilous adventures. Antar was slain by one of his foes about 615.

According to Clément Huart's "History of Arabic Literature," this true desert poet 'Antara, son of Shaldâd, "whose name was later to serve the popular story-tellers of the romance of 'Antar as the incarnate type of the virtues ascribed to the wandering paladins of the heathen tribes," was a mulatto and his lower lip was split. His bravery advanced him, and he took part in the war arising out of the rivalry between the stallion Dâhis and the mare Ghabrâ. Treachery prevented the courser from winning, and Quais, chief of the tribe of 'Abs, waged bitter war. 'Antara was the rhapsodist of these fights, and perished only when he had grown old, and, having fallen from his horse, was unable to regain his feet. His death was the signal for peace. "'Antara sang the praises of 'Abla, his mistress, but a good fight was always the favorite subject of his lay. He it was who said: 'We whirled as the millstone whirls on its axis, while our swords smashed upon the fighters' skulls.'"

The great romance of 'Antar is ascribed to Al-Asma'î (739–831). The full text was taken to Paris from Constantinople. The romance was published in full at Cairo in 1893. The tales in their present form go back to the days of the Crusades, and it is believed by Orientalists that the name of Al-Asma'î is a label placed by the professional reciter on the stories to give them an appearance of authenticity. The most famous episode is the death of the hero, who was pierced by a poisoned lance. Antar remounted his horse, to insure the safe retreat of his tribe, and died leaning on the lance. His enemies did not dare to advance, till a warrior startled the horse. Then 'Antar's corpse, unsupported, fell to the ground. Lamartine admired this episode, and introduced it in his "Voyage en Orient." It is said that in Egypt and Syria to-day there are "Antari" who recite in the coffee-house fragments of this Arabian Iliad.

Rimsky-Korsakoff took the subject of his symphony, which, when revised, was called an "Oriental suite," from a story by Sennkowsky.

The following preface is printed on a fly-leaf of the score:—

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LUIZZI	Tre Canti Serbi
TIRINDELLI	Canto Lontano
TIRINDELLI	Chi Sei
MANCINELLI	A Se STESSO
MANSELLA	Non vi Offacciate
GANNAI	Nostro bandiera
CHIGI	Veglie d'anima
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ANTAR.

I.

Majestic is the aspect of the Syrian desert, majestic are the ruins of Palmyra, that city built by the Spirits of Darkness; but Antar, the jewel of the desert, braves them, and bears himself proudly amid the remains of the demolished city. Antar has quit the fellowship of men forever, he has sworn everlasting hatred against them for the evil with which they repaid the good he wished them. . . .

Suddenly a lovely and bounding gazelle appears: Antar makes ready to pursue it, but a noise seems to sound through the air, and the light of day is veiled behind a thick shade; a gigantic bird is chasing the gazelle. Antar immediately changes his mind. His lance strikes the monster, and it flies away, uttering a piercing scream. The gazelle vanishes also. Antar, left alone in the midst of the ruins, soon falls asleep, thinking on what has happened.

He sees himself transported into a splendid palace, where a multitude of slaves hasten to wait upon him and charm him with their singing. It is the dwelling of the queen of Palmyra—the fairy Ghul-Nazar. The gazelle he had saved from the talons of the Spirit of Darkness was none other than the fairy herself. The grateful Ghul-Nazar promises Antar the three great fruitions of life; and, when he decides to accept the gift, the vision vanishes and he awakes amid the ruins.

II.

The first fruition granted Antar by the queen of Palmyra—is the delights of revenge.

III.

The second fruition—the delights of power.

IV.

Antar has returned to the ruins of Palmyra. The third fruition granted Antar by the fairy—is the delights of love. Antar beseeches the fairy to take away his life as soon as she perceives the least coldness on his part, and she promises to fulfil his wish.

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When, after long and mutual happiness, the fairy sees one fine day that Antar is absent-minded and turns his gaze upon the distant horizon, she forthwith guesses the reason thereof. Then she kisses him passionately. The fire of her passion is communicated to Antar and burns up his heart.

Their lips unite in a last embrace, and Antar dies in the fairy's arms.*

I. There is an introductory Largo, F-sharp minor, 4-4, with melodic phrases against chromatic harmonies. This introduction leads to an Allegro giocoso, D minor, 3-4. An Eastern melody for flute is accompanied by horns and harp, and there is a pedal A for first violins. To some analysts the arrival of the gazelle is thus portrayed, while the gigantic bird is figured in the lower strings. There is a fortissimo rush "leading to the throwing of the javelin—cleverly suggested by a double-octave skip in violins, violas and flutes—and the bird's shriek of terror in the wood-wind and stopped horns." After a short return of the Largo the main body of the movement enters, but not in the orthodox traditional form, Allegretto vivace, F-sharp major, 6-8. Two themes are developed, and the "gazelle theme," and the harmonies of the Largo reappear at the end.

II. Allegro in E major, 2-2. This movement is free in form. There is an elaborate working-out of two themes, a restless one and a more impressive and sinister one. There are frequent changes of tempo.

III. Allegro risoluto alla Marcia, D major, 4-4. A brilliant march theme and a sensuous cantilena are developed alternately. Later there is a phrase for the brass that enters into the development. A counter-theme to the sensuous melody and horn-calls are also conspicuous.

* The translation is by William Foster Apthorp.



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IV. A few measures are taken from the main body of the first movement, D major, 6-8. There is a change to Andante amoroso, D-flat major, 2-4. A melody, said to be Arabian, is developed alternately with a tuneful phrase taken from the introductory Largo. The end is pianissimo.

*
* *

There are interesting notes about the performance of "Antar" at Magdeburg in Alfred Habets's "Alexandre Borodine" (Paris, 1893). Borodin wrote in a letter to César Cui, dated June 12, 1881, that Liszt, who was at Magdeburg with him, said that at the first rehearsals of "Antar" the musicians found several passages "nebulous," but afterward, being better acquainted with the spirit of the composition they appreciated its worth and rehearsed with lively interest. "You know," he added, "that by us in Germany, music is understood not immediately and with difficulty. For this reason it is necessary to perform works like 'Antar' as well as possible." Borodin was commissioned by Rimsky-Korsakoff to inform the musicians concerning the proper performance of the cadenza for the harp, etc. "The musicians heard my remark with the most praiseworthy attention. The harpist told me that he played the cadenza as the composer wished (probably with the aid of annotations made by Rimsky-Korsakoff in the harp part, for I cannot explain this remark otherwise)." The Gewandhaus Orchestra had been brought to Magdeburg for the Festival, and it then numbered seventy-four musicians, who were crowded on the stage, "as a flock of sheep chased by the shepherd's dogs." Only the eight 'cellos were allowed to sit. "That which struck me most was that in spite of everything, there was not a word of complaint, not a gesture of impatience: here were German discipline and obedience in all their force. At last Nikisch appeared on the stand and raised his bâton. For a long time he remained as though petrified in this cataleptic attitude; finally he moved in a brusque manner his stick and the rehearsal began." This letter was left unfinished, but in a letter to his wife from Weimar, June 19 of that year, Borodin wrote: "I shall simply tell you that 'Antar,' with the exception of little changes in movement in two places, was admirably performed, incomparably

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better in respect to sonority than at home. The interpretation, the clearness, the nuances were astonishing. M. Nikisch is an excellent conductor who had assimilated 'Antar' so that he led without the score. The first two movements pleased the least, but the third and, to my great astonishment, the fourth were immediately and unanimously applauded. The general judgment was very favorable to 'Antar,' which has had a positive success."

On January 7, 1910, a lyrical drama in four acts, entitled "Antar," by M. Chekri-Ganem, was produced at the Casino Theatre at Monte Carlo. The author is of Syrian origin, and has written and lectured on Arab poets and poetry in Paris. The *Pall Mall Gazette* of January 12 gave this description of the play:—

"The first act opened with a picturesque scene in an oasis. Antar saves the life of his cousin Abla, the chief's daughter, and claims her hand as a reward. Difficulties are raised by a rival, and his betrothal is delayed until he returns from the capture or killing of the enemy's chief. He returns in the second act, and in the third there are rejoicings and a marriage fête.

"This gives an opportunity for introducing the famous Arab danseuse, Mme. Mata-Hari, who gives a wonderful fire dance. She is accompanied by a band of dancers and tom-tom players from Southern Algeria.

"The fourth act sees a change of scene, a splendid piece of stagecraft representing a pass in the mountains through which a streamlet

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rushes in cascades over its rocky bed. The scenic effects, by M. Visconti, are remarkably fine, but a larger stage is called for to get the vastness of the desert and to properly accommodate the crowds of Arabs.

"Antar and his wife are followed into this mountain retreat by his rival, and a blind man is planted in Antar's path, and instructed to shoot a poisoned arrow which strikes him in the arm and causes his death. This comes to him after he has mounted on horseback, and he dies in the saddle.

"The leading parts of Abla and Antar were most excellently played by Mme. Ventura and M. Joubé. Their long poetical outbursts were invariably applauded; the other characters were adequately filled, and the repeated curtain calls after each act and the warm demand for the author at the close evidenced the hearty approval of the audience with the play. The orchestra under M. Léon Jehin played selections and incidental music from M. Rimsky-Korsakoff's operas of 'Antar' and 'Mlada.'"

It is unnecessary to add that the reference is to the symphony "Antar." Rimsky-Korsakoff did not write any opera "Antar." "Mlada" was an "Opéra-Ballet féerique" in four acts, and originally Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff each wrote the music of one act.

This drama "Antar" was produced at the Odéon, Paris, on February 12, 1910. Abla was played by Miss Ventura, Antar by M. Joubé. Fragments of Rimsky-Korsakoff's symphony, "ingeniously adjusted" by Maurice Ravel, were then played by the Colonne Orchestra, led by Gabriel Pierné. There were seventy performances at the Odéon in 1910, and five in 1911.

Concerto for Violoncello, in A minor, Op. 33.

Camille Saint-Saëns

(Born at Paris, October 9, 1835; still living at Paris.)

This concerto was composed in 1872 and published in 1873. It was first played at a Conservatory Concert, January 19, 1873, by Tolbecque,*

*August Tolbecque, born at Paris, March 30, 1830, took the first prize for violoncello at the Conservatory in 1849. He taught and played at Marseilles (1865–71), returned to Paris, where he played in the orchestra of the Conservatory and as a member of the Maurin Quartet. Since his retirement he has lived at Niort, where he collects and repairs old instruments and writes books. His chief works are "Quelques Considérations sur la Lutherie" (1890), "Souvenirs d'un Musicien de Province" (1896), "Notice Historique sur les Instruments à Cordes et à Archet" (1898), "L'Art du Luthier" (1903). Tolbecque offered his collection of instruments to the French government for the Paris Conservatory, but there was some delay in appreciation, and the Belgian government secured the instruments. Tolbecque at once began to make another collection.

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to whom the work is dedicated. The first performance in Boston was by Wulf Fries at a concert of the Harvard Musical Association, February 17, 1876. Mr. Schroeder played it here at Symphony Concerts, November 19, 1898, January 10, 1903. Mr. Krasselt played it November 21, 1903; Miss Elsa Ruegger on February 10, 1906; Mr. Warnke on January 28, 1911.

The concerto begins Allegro non troppo in A minor, 2-2, with the announcement of a flowing theme by the solo instrument over a tremulous accompaniment. This theme is developed somewhat by the 'cello. The orchestra develops it further against a counter-theme in the 'cello, which takes up the development again. The second theme, of a more melodious character (F major), is also given to the 'cello. There is only a short development. The working-out of the first theme is resumed, first in the 'cello, then in the orchestra. A new theme is introduced by way of episode, allegro molto, F major. The two chief themes are again used in development. There is a transition to a new movement, Allegretto con moto, B-flat major, 3-4, a minuet. The theme is announced by muted strings, and the solo 'cello enters with another dance theme. These themes are developed, the minuet in the orchestra, slow waltz in the 'cello. There is a return to the original alla breve time and pace, and the first theme reappears, but one of its figures is the foundation of a new theme, which in turn is developed and leads to a finale on the same theme and a new second theme. The first theme makes another appearance, as does the episode. The concerto ends brilliantly in A major.

The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

Saint-Saëns's second violoncello concerto, Op. 119, was published early in 1903. It is dedicated to Joseph Hollmann,* and was played by him at a Lamoureux Concert at Paris, March 8, 1903. The critics found the work inferior to the first concerto, and said that it was made for a virtuoso's holiday.

* Hollmann was born at Maastricht, October 16, 1852, and was a pupil of François Servais at Brussels. He is known as an eminent virtuoso throughout Europe, and he visited the United States in 1892–93. He played in company with Johannes Wolff, violinist, at the Hollis Street Theatre, Boston, December 15, 22, 29, 1892, January 5, 1893. He was here as a member of Mme. Eames's concert company, December 9, 1905.

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Concerto in F major for Strings and Two Wind Orchestras.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Extracts from this work—Pomposo, Allegro; Allegro ma non troppo; Largo; A tempo ordinario; Allegro—were performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, December 26, 1891.

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.* It was performed for the first time in Boston, December 28, 1907, Dr. Muck conductor.

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.† . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its

* Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

† Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P. H.



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1. (a) Suite in E minor Bach
 (Prelude—Adagio—Allemande—Gigue)
 (b) Sarabande and Allegretto Corelli
 (c) Prelude and Allegro Pugnani

2. Concerto No. 2, F-sharp minor Vieuxtemps
 (Allegro moderato—Andante—Allegro con spirito)

3. (a) Romance in A major Schumann
 (b) Larghetto Weber
 (c) Moment Musical Schubert
 (d) Rondo in G major Mozart

4. (a) "Wienerisch" Godowsky
 (b) Rondino (on a theme by Beethoven) . . . Kreisler
 (By request)
 (c) Wiegenlied Kreisler
 (d) Slavonic Fantasy Dvořák-Kreisler

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handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lully's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo.* It partakes of the nature of a Siciliano. The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

* At the concert on December 28, 1907, all the violins played.



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It is the fashion in these days to forget the age in which he lived and to speak knowingly of the thinness of his scores. Handel employed two widely differing styles,—one for opera, the other for oratorio. In his concertos he usually treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he has been accused of having abused the orchestral resources, and he was reproached for stunning the ear, as after him were Rossini, Berlioz, Verdi, Wagner.

He is supposed to have been especially fond of trumpets and oboes. And here we may be permitted to speak of the high trumpet of his days.

Dr. Prout gives a clear description of this instrument in "The Orchestra," vol. i. p. 201: "In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-bläser* (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece the *Clarin-bläser* obtained great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note of the series. . . . It would be quite possible to play Bach's parts on the modern natural trumpet; but a player who practised them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works his trumpet parts are generally played on a specially constructed 'long trumpet.'" The *Clarin-bläser* were found even as late as the end of the eighteenth century: see a series of pieces written by Mozart in 1773 (?) for two flutes, five trumpets, and four kettledrums (K. 187).

Bach and Handel were not alone in writing passages that vex modern trumpeters. In the overture to "Henri IV.," by Martini (Paris, 1774), the trumpets are given in the third octave the notes G, A, B, C, above the staff.

When Mozart revised the orchestration of "The Messiah," he erased the difficult trumpet passages and gave them to other instruments. Had the trumpeters lost their cunning, or was it not thought wise so soon after the death of Handel to use the trumpet in such a manner? When the trumpeter was in the height of his glory, the *clarino* reigned supreme among brass instruments; but, when other instruments of brass were developed, the old art gradually died. And some suggest that the introduction of clarinets led composers to use them where formerly they would have been obliged to write for the trumpet.

But were these difficult passages always well played in the old days?

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There is an interesting passage in Dr. Burney's "Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June the 3d and 5th, 1784, in commemoration of Handel" (London, 1785, pp. 86, 87): "The favorite Bass Song, 'The Trumpet shall sound' (1 Cor. xv. 52), was very well performed by Signor Tasca and Mr. Sarjent, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part to this Air, which have always a bad effect, from the natural imperfections of the instruments. In Handel's time, composers were not so delicate in writing for Trumpets and French Horns as at present; it being now laid down as a rule, that the fourth and sixth of a key on both these instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no bass is given that can discover their false intonation. Mr. Sarjent's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause." And Burney adds in a foot-note: "In the Allelujah, p. 150 of the printed score, G, the fourth of the key, is sounded and sustained during two entire bars. In the Dettingen 'Te Deum,' p. 30, and in many other places, this *false concord*, or interval, perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it, with an expression of pain. It is very much to be wished that this animating and brilliant nstrument could have its defects removed by some ingenious mechanical contrivance, as those of the German flute are, by keys."

They that wish to pursue this interesting subject should consult "Das alte Clarinblasen auf Trompeten," by Dr. H. L. Eichborn, Leipsic, 1894; "Die Trompete in alter und neuer Zeit," by Dr. Eichborn, Leipsic, 1881; "Histoire de l'Instrumentation," by H. Lavoix, fils, Paris, 1878, pp. 136–141; "Éléments d'Acoustique Musicale et Instrumentale," by V. C. Mahillon, Brussels, 1874, p. 144; "La Facture Instrumentale," by Constant Pierre, Paris, 1890, pp. 110–116.

The oboe of Handel in quality and tone was not the oboe of to-day. The gradual improvements made in its mechanism took away little by

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little the characteristic tone. As Lavoix says: "The sonority of the oboe may be compared to the delicate tints that are changed by daylight. The least modification in the boring or in the length of the instrument deprives it of its touching accents of gentle melancholy which are so valuable in orchestral coloring. Now that its purity of intonation is irreproachable, the whole endeavor of makers is to find again the ancient tone-color."

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina, the viola da gamba, the violoncello, the double-bass; the lute, the theorbo, and the harp; trumpets, horns, trombones, the old cornet (a large and coarse reed wind instrument); three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

For a discussion of Handel's use of the orchestra, see the Programme Book of the Boston Symphony Orchestra for October 24–25, 1913; Henri Lavoix's "Histoire de l'Instrumentation" (Paris, 1878), pp. 264–273; and Romain Rolland's "Haendel" (Paris, 1910).

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Schumann Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

Mozart Concerto in D minor, for Pianoforte (K. 466)

I. Allegro.
II. Romanze.
III. Rondo.

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Handel . Concerto in F major, for Strings and Two Wind Orchestras (edition of Gustav F. Kogel)

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MUSIC AND MUSICAL INSTRUMENTS

Symphony No. 1, in B-flat major, Op. 38 . . Robert Schumann

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

Schumann worked during 1832–33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, November 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played February 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a First Symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (January 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were pianoforte pieces—Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Novelletten, Nächtstücke, Faschingsschwank—and songs. But in 1841 he wrote the Symphony No. 1, in B-flat; Overture, Scherzo, and Finale (Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for piano and orchestra (used as first movement to Piano Concerto, Op. 54).

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to

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say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

Mr. Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Toward the end of December, 1840, she complained that Robert had

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been for some days "very cold toward her, yet the reason for it is a delightful one." January 17–23, 1841, she wrote that it was not her week to keep the diary; "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished: I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by * * gave him the first impulse toward composition."

It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

The Symphony in B-flat has been played at these concerts, under Mr. Henschel, March 4, 1882; Mr. Gericke, November 15, 1884, November 13, 1886, November 3, 1888; Mr. Nikisch, March 8, 1890, January 31, 1891, April 16, 1892, January 28, 1893; Mr. Paur, November 25, 1893, December 7, 1895, October 23, 1897; Mr. Gericke, Octo-

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ber 14, 1899, January 4, 1902, March 5, 1904, November 25, 1905; Dr. Muck, November 3, 1906; Mr. Fiedler, March 5, 1910, October 7, 1911; Dr. Muck, March 28, 1914.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. The score is dedicated to Friedrich August, King of Saxony.

The first movement opens with an introduction, Andante un poco maestoso, B-flat major, 4-4, which begins with a virile phrase in the horns and trumpets, answered by the full orchestra fortissimo. There are stormy accents in the basses, with full chords in the brass and other strings, and each chord is echoed by the wood-wind. Flute and clarinet notes over a figure in the viola lead to a gradual crescendo ed accelerando, which introduces the Allegro molto vivace, B-flat major, 2-4. This begins at once with a brilliant first theme. The chief figure is taken from the initial horn and trumpet call as Schumann originally wrote it. The development of the theme leads finally to a modulation to the key of C major, and there is the thought, naturally, of F major as the tonality of the second theme, but this motive given out by the clarinets and bassoons is in no definite tonality; it is in a mode which suggests A minor and also D minor; the second section ends, however, in F major, and the further development adheres to this key. The first part of the movement is repeated. The free fantasia is long and elaborately worked out. The first motive does not return in the shape it has at the beginning of the Allegro, but in the broader version heard at the opening of the Introduction. The long coda begins Animato,



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poco a poco stringendo, on a new theme in full harmony in the strings, and it is developed until horns and trumpets sound the familiar call.

The second movement, Larghetto, E-flat major, 3-8, opens with a romanza developed by the violins. The second theme, C major, is of a more restless nature, and its phrases are given out alternately by the wood-wind and violins. The melodious first theme is repeated, B-flat major, by the violoncellos against an accompaniment in second violins and violas and syncopated chords in the first violins and the wood-wind. There is a new episodic theme. The first motive appears for the third time, now in E-flat major. It is sung by the oboe and horn, accompanied by clarinets and bassoons, with passages in the strings. Near the close of the short coda are solemn harmonies in bassoons and trombones. This movement is enchained with the Scherzo.

The Scherzo, molto vivace, D minor, 3-4, begins in G minor. The first trio, molto più vivace, D major, 2-4, includes harmonic interplay between strings and wind instruments. It is developed at some length, and the Scherzo is repeated. There is a second trio, B-flat major, 3-4, with imitative contrapuntal work, and it is followed by a second repetition of the Scherzo. A short coda has the rhythm of the first trio and brings the end.

Finale: Allegro animato e grazioso, B-flat major, 2-2. It begins with a fortissimo figure which is used hereafter. The first theme, a cheerful, tripping dance melody, enters and is developed by strings and wood-wind. The second theme, equally blithe, is in G major, and the impressive initial figure of the full orchestra at the beginning of the movement, now given out by the strings, is in the second phrase. The two motives are worked up alternately. The free fantasia opens quietly. Trombones sound the rhythm of the first theme of the first movement. There is a long series of imitations on the first theme of the Finale. This series leads to some horn calls and a cadenza for the flute. The third section of the movement is regular, and there is a brilliant coda.

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Concerto in D minor, for the Pianoforte (K. 466).

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This concerto was completed in Vienna on February 10, 1785. It was performed for the first time at Mozart's subscription concert on February 11, 1785, "auf der Mehlgrube." This was the first of a series of subscription concerts given on Fridays. There were more than 150 subscribers at three ducats a head. His father was in Vienna at the time and wrote to Mariane after the concert: "Wolfgang played a new and excellent piano-concerto, which the copyist was copying yesterday (February 10) when we called, and your brother did not have time to play through the Rondo once, because he had to look over the copying. The concerto is in D minor (N. 8)." It is the 18th of the 25 written for one pianoforte, in the list of Köchel. The autograph score is in the library of the Gesellschaft der Musikfreunde in Vienna.

The orchestral portion of the work is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro, D minor, 4-4. The orchestral introduction prepares the thematic material of the movement. The chief theme is given out in full and unaccompanied by the pianoforte. This is developed with use of a characteristic figure heard at once in the basses of the introduction. The second theme, F major, is also given to the pianoforte and extended by it. An orchestral tutti brings to mind the introduction. The pianoforte takes up the chief theme. The material is used in the repetition section, and after an orchestral cres-

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cendo, there is a cadenza. The movement ends with motives taken from the introduction and played by the orchestra.

II. Romanze, B-flat major, 2-2. There is no indication of tempo in the original manuscript. The chief theme, given immediately to the pianoforte, is repeated forte by the orchestra. The flowing and ornamented song is continued by the pianoforte. After an orchestral tutti, a side motive is introduced by the pianoforte. This finally leads in to the return of the chief theme. There is a middle section in G minor. The first section reappears without the use of the side theme.

III. Rondo, D minor—D major, 2-2. No indication of tempo is given in the autograph manuscript. The old Breitkopf and Härtel edition has "Prestissimo"; the new edition of the score has "Allegro assai" as also the editions of Hummel and André. The pianoforte gives out the first theme and the orchestra takes it up. The second theme is given also to the pianoforte. Of the other thematic material a motive in F major first given to the orchestra is the most important. It plays a conspicuous part in the final section in D major after the cadenza.

Cadenzas for this concerto were written by Beethoven and Hummel, but not published in the lifetime of the composer.

Mozart, famed as the greatest pianist of his day, had small and beautiful hands. According to Niemetschek, he moved them so quietly and naturally on the keyboard that the eye as well as the ear was pleased. That he could grasp so many keys was a source of wonder. His facility was due to his close study of Ph. E. Bach's works from which he worked out his system of fingering. Mozart demanded of a pianist a quiet and steady hand with such natural lightness, flexibility, and speed that passages would "flow like oil," to use his own words. He insisted on absolute correctness, clearness, tasteful expression. He warned against undue haste. "It is much easier to play a piece fast than slowly." He himself excited wonder by playing in *tempo rubato* yet preserving the tempo with the left hand. As he wrote to his father: "That I always remain strictly in time surprises every one; they cannot understand that the left hand should not in the least be concerned in a tempo rubato. When they play the left hand always follows." Mozart was the first great virtuoso who habitually used the "fortepiano," formed a style of playing to suit it. He became acquainted with Stein's instruments at Augsburg in 1777. Stein's pianoforte had a "genouillière," or knee pedal for raising the dampers. This preceded the foot-pedal.

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Concert Piece in F minor, for Pianoforte and Orchestra, Op. 79.

Carl Maria von Weber

(Born at Eutin, in Oldenburg, December 18, 1786; died at London, June 5, 1826.)

The idea of this Concert-Stück occurred to Weber certainly as early as 1815, when he was living at Prague as musical conductor of the theatre. He wrote to Rochlitz: "I now have the plan of a piano concerto in F minor; but, as concertos in minor without any fixed and awakening idea seldom have any effect on an audience, I have almost unconsciously interwoven with the music—which is seldom the case with me—a sort of story, and the movements of the piece are strung on the threads of this story and take their character from them, and, truly, in such a detailed and at the same time dramatic manner that I see myself obliged to give them the following title: Allegro, 'Separation'; Adagio, 'Lamentation'; Finale, 'Keenest pain, Consolation, Meeting, Jubilation.' Now, as I hate excessively all entitled tone-pictures, it is hellishly hard for me to accustom myself to the idea, and yet it constantly and irresistibly enters my mind, and will persuade me as to its effectiveness. In any event, I do not wish to appear with it in any place where I am not already known, from fear of being misunderstood and reckoned as one of the musical charlatans. What do you think about it?" Rochlitz's answer is not preserved.

The Concert Piece, dedicated to the Princess Maria Augusta of Saxony is scored for two flutes, two oboes, two clarinets, two horns, two bassoons, two trumpets, one bass trombone, kettledrums, strings.

Larghetto affettuoso (F. W. Jähns gives Larghetto ma non troppo), F minor, 3-4. Flutes, clarinets, and bassoons give out a pathetic theme in harmony. The strings have a melodious figure. Certain notes in the basses are doubled softly by a trombone. This short section leads to a climax, and the pianoforte enters with a preliminary cadenza, has the opening theme of the wood-wind instruments and is unaccompanied, and then embroiders the string passages. There is development for the pianoforte. The chief theme of the next section is hinted at. The main body of the movement is an Allegro passionato in F minor, 4-4. Wood-wind instruments shriek over a horn pedal-point, and the pianoforte gives out the theme already hinted at. This theme is unaccompanied except for twice repeated chorus of wind instruments. The orchestra comes in fortissimo; there is arpeggio passage-work for the pianoforte, accompanying a melodic phrase for flute and oboe, later for clarinet and bassoon. Another tutti, and there is a modulation to A-flat major, the key of the second theme (pianoforte). This theme is developed floridly. The first theme enters, as at first, and a brilliant coda diminishes toward the end to pianissimo. A bassoon recitative leads to the second movement.

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Tempo di marcia, C major, 4-4. The march is given first pianissimo by clarinets, horns, and 'cellos, then repeated pianissimo by wood-wind instruments, horns, trumpets, and drums, with all the strings pizzicati, repeated a second time, after a glissando scale in the pianoforte, by the whole orchestra fortissimo. The march dies away to pianissimo. An introductory passage for pianoforte alone leads to the third movement.

Presto giojoso (Jähns has Presto assai), F major, 6-8. This movement is a spirited rondo on two themes (an episodic theme might also be reckoned as a third theme of the rondo). The first, an exuberant melody, full of octave passages in triplets, is followed almost immediately by the second, a series of arpeggios for both hands in contrary motion.

The character of this rondo and of much of Weber's music, that is to say, the brilliance peculiar to Weber, moved Mr. Vernon Blackburn to say in the *Pall Mall Gazette* (November 28, 1905): "Weber, like so many delicate men, was in his music enormously high-spirited; this song, for example [Agathe's famous scene and air from "Der Freischütz"], is florid in the extreme, and is bright with that peculiar brightness which very often goes hand-in-hand with one who is suffering from consumption, the illness from which he eventually died at an early age."

Concerto in F major for Strings and Two Wind Orchestras.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Extracts from this work—Pomposo, Allegro; Allegro ma non troppo; Largo; A tempo ordinario; Allegro—were performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, December 26, 1891.

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.* It was performed for the first time in Boston, December 28, 1907, Dr. Muck conductor.

* Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.



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List of Works performed at these Concerts during the Season of 1915-1916

BEETHOVEN
Symphony No. 7, in A major, Op. 92
I. November 2

BERLIOZ
Overture, "Le Carnaval Romain," Op. 9
III. January 4

BIZET
Suite, "L'Arlésienne," No. 1
II. November 30

BRAHMS
Symphony No. 4, in E minor, Op. 98
II. November 30

BRUCH
"Ave Maria," from "The Cross of Fire," A Dramatic Cantata, Op. 52
FLORENCE HINKLE I. November 2

HANDEL
Concerto in F major for Strings and Two Wind Orchestras (Ed. G. F. Kogel)
V. March 14

HAYDN
Symphony in E-flat major (B. & H. No. 1)
IV. February 15

MOZART
Aria, "Voi, che sapete," from "The Marriage of Figaro"
FLORENCE HINKLE I. November 2
Symphony in E-flat major (K. 543)
III. January 4
Concerto for Pianoforte and Orchestra, in D minor
OSSIP GABRILOWITSCH V. March 14

RACHMANINOFF
"The Island of the Dead," Symphonic Poem to the Picture by A. Böcklin, Op. 29 III. January 4

RIMSKY-KORSAKOFF
Symphony No. 2, "Antar," Op. 15
IV. February 15

SAINT-SAËNS
Concerto in A minor, No. 1, for Violoncello and Orchestra, Op. 33
JOSEPH MALKIN IV. February 15

SCHELLING
Impressions (from an Artist's Life) in form of Variations on an Original Theme for Orchestra and Pianoforte
ERNEST SCHELLING III. January 4

SCHUMANN
Symphony No. 1, in B-flat major, Op. 38
V. March 14

TSCHAIKOWSKY
Concerto in D major, for violin and orchestra, Op. 35
FRITZ KREISLER II. November 30

WAGNER
"A Siegfried Idyl"
Prelude to "Die Meistersinger von Nürnberg"
I. November 2
Overture to "Tannhäuser"
V. March 14

WEBER
Concertstück for Pianoforte and Orchestra, in F minor, Op. 79
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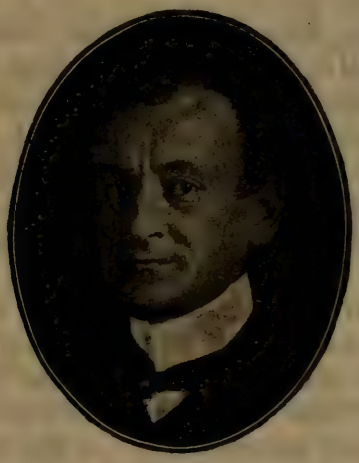
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Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.* . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

* Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates' " (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P. H.



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Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lully's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo.* It partakes of the nature of a Siciliano. The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

It is the fashion in these days to forget the age in which he lived and to speak knowingly of the thinness of his scores. Handel employed two widely differing styles,—one for opera, the other for oratorio. In his concertos he usually treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he has been accused of having abused the orchestral resources, and he was reproached for stunning the ear, as after him were Rossini, Berlioz, Verdi, Wagner.

He is supposed to have been especially fond of trumpets and oboes. And here we may be permitted to speak of the high trumpet of his days.

Overture to the Opera "Tannhäuser" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann,

* At the concert on December 28, 1907, all the violins played.

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The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
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Battles, A.			

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Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

Tuba.	Harps.	Tympani.	Percussion.	
Mattersteig, P.	Holy, A.	Neumann, S.	Zahn, F.	Gardner, C.
	Cella, T.	Kandler, F.	Burkhardt, H.	

Organ.	Librarian.	Assistant Librarian.
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WEDNESDAY EVENING, NOVEMBER 3

AT 8.15

PROGRAMME

Brahms Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Handel . Scena, "Sweet bird that shun'st the noise of folly," from "L' Allegro, il Penseroso, ed il Moderato"
(Flute Obbligato, Mr. ANDRÉ MAQUARRE)

Loeffler . . "Le Mort de Tintagiles," Dramatic Poem after the Drama of M. Maeterlinck, for Full Orchestra and Viole d'Amour, Op. 6
(Viole d'Amour, Mr. Emile Férir)

Mozart Two Arias from "The Marriage of Figaro"
a. "Porgi Amor"
b. "Voi, Che sapete"

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

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There will be an intermission of ten minutes after the symphony

Symphony in E minor, Op. 98 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under,

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whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Mr. Max Kalbeck, whose Life of Brahms, not yet completed, contains 1,823 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich Concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner, and he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works, and a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If people like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen for correction of the parts. Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Ger-

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many and in the Netherlands. The first performance in Vienna was at a Philharmonic Concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus Concert in Leipsic of February 18, 1886.

This symphony was performed at the Philharmonic Concert in Vienna on March 7, 1897, the last Philharmonic Concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of

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a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever." *

* * *

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms, and it is thought that they influenced Brahms in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome. He notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen." To him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

* * *

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft." March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" Symphony is in E minor; so is Rachmaninoff's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color.

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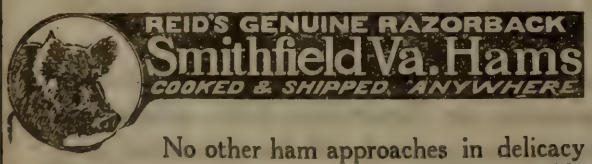
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We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was

* Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739-91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and, restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

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Scena, "Sweet Bird that shun'st the Noise of Folly," from "L' Allegro, il Penseroso,* ed il Moderato."

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Handel wrote his cantata, "L' Allegro, il Penseroso, ed il Moderato," in 1740. He began it January 19 and finished it February 9. The winter was one of the coldest known in England. The Thames was frozen; and a fair was held for three weeks on the ice, and an ox was roasted whole. Musical and dramatic performances were suspended during January.

The first performance of the cantata was on February 27, 1740, at the Lincoln Inn Fields Theatre, in London. The cantata was repeated four times that season.

The London *Daily Post* of February 27, 1740, announced: "Never performed before—at the Royal Theatre, Lincoln's Inn Fields, this day will be performed 'L' Allegro,' etc., with two new concertos for several instruments, and a new concerto on the organ. Boxes, half a guinea; pit, 5*s.*; first gallery, 3*s.*; upper gallery, 2*s.* Pit and gallery opened at four, and boxes at five." A new concerto for several instruments was played at the beginning of the first part, another at the beginning of the second part, and the new organ concerto at the beginning of the third part. Walsh published a collection of songs from the cantata, March 15, 1740, a second on May 7 of that year, and on May 13, 1740, the two collections were published as one.

The text of the scena (No. 13 of the cantata), which is in "Il Penseroso," is as follows:—

Sweet bird that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chauntress, oft the woods among,
I woo, to hear thy even-song.
Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand'ring moon
Riding near her highest noon.

*So it is with Milton, Jennens, and Handel; yet there are modern and scrupulous editors who substitute "Il Pensieroso."

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The scena, Andante, in D major (4-4 time), is in the old aria form, with second part, Larghetto, in D minor (3-4 time), and Da capo.

Milton's "L' Allegro" and "Il Penseroso" were used for the text, but Charles Jennens did not hesitate to add a third part, "Il Moderato," to serve as an arbiter between the two disputants. "Il Penseroso" was represented by soprano and contralto; "L' Allegro" by tenor, bass, and child's voice; "Il Moderato" by the bass, and by soprano and tenor in duet. Handel afterward made numerous changes.

The rich and respectable Jennens was pleased with his own poem, and he wrote Handel that it was very much admired. He was a singular person. In his youth his servants, equipages, and table won for him the name of "Solyman the Magnificent." He would go in a four-horse carriage, with four lackeys, to the printer to correct his proofs, and, "when he arrived at the passage, he descended from the coach, and was preceded by a servant, whose business it was to clear away the oyster shells or any other obstacle that might impede his progress."

He succeeded to the estate of Gopsell in 1747,—his ancestors had been in trade at Birmingham,—and he built a fine mansion. It is said that he spent £80,000 in laying out the grounds: "the fine chapel"—according to Nichols's "Leicestershire"—"is most elegantly pewed and wainscoted with cedar, and an eagle of burnished gold supports the desk which holds the books." In the grounds he raised an Ionic temple to the memory of Holdsworth, Latin poet and classical scholar. Jennens compiled for Handel the librettos of "Saul" and "Belshazzar" as well as the text of "The Messiah." In the latter part of his life he

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issued tinkered versions of Shakespeare's plays. Born in 1700, Jennens died unmarried in 1773. He had the air of a round-faced, honest tradesman. They used to laugh at him for his literary pretensions, but he was a benevolent man, generous to the arts, the enthusiastic admirer and stanch friend of Handel.

The first singer of the scena was Mme. Francesina.

The original orchestral parts to this scena are flute solo (traverse flute), first and second violins in unison, violas, and continuo. Robert Franz added parts for two clarinets, two bassoons, and one horn.

"La Mort de Tintagiles," Dramatic Poem after the Drama of M. Maeterlinck, for Full Orchestra and Viole d'Amour,* Op. 6

Charles Martin Loeffler

(Born at Mühlhausen-i-R (Alsace), January 30, 1861; now living at Medfield, Mass.)

Three plays by Maurice Maeterlinck were published in one volume by Edmond Deman at Brussels in 1894. They were entitled: "Alladine et Palomides, Intérieur, et la Mort de Tintagiles: Trois petits drames pour Marionettes."

Mr. Loeffler's symphonic poem was composed in the summer of 1897. It was composed originally for orchestra and two violes d'amour obbli-

* William F. Apthorp contributed the following note when Mr. Loeffler's dramatic poem was played here in 1901:—

"The viole d'amour (*viola d'amore*) belongs to the now almost extinct family of viols, the only now current surviving member of which is one form of the double-bass; many, if not most, modern double-basses are still built on the viol model, though some follow the violin pattern. The viols were the precursors of our modern violin family. The viole d'amour is strung over the bridge with seven strings, of which the lowest three are wound with silver wire. These strings are tuned as follows: D, F-sharp, A, d, f-sharp, a, *d;* this makes the lowest string a whole tone higher than the lowest of the ordinary viola, and the highest, a tone lower than the E-string of the violin. In unison with these seven strings, there are seven more, of wire, which pass under the finger-board and under the bridge; these do not come within reach of the player's bow or fingers, but vibrate sympathetically with the upper set, when the instrument is played. This peculiar additional vibration gives the viole d'amour a singularly warm, sensuous tone. The latest instance of its use in the modern orchestra, before this symphonic poem of Mr. Loeffler's, is in Meyerbeer's '*Les Huguenots*' it has an important obbligato accompanying Raoul's air, '*Plus blanche que la blanche hermine*,' in the first act." It is said that this obbligato was originally written as a violoncello solo. It is usually played on an ordinary viola.—Ed.

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gate. It was performed for the first time at a concert of the Boston Symphony Orchestra in Music Hall, Boston, January 8, 1898, when the two violes d'amour were played by Messrs. Kneisel and Loeffler. At this performance a double-bass clarinet, invented and played by Mr. Kohl, formerly a member of Theodore Thomas's Orchestra, was heard in a public concert for the first time. The symphonic poem was repeated that season, March 19, 1898, with Messrs. Kneisel and Loeffler as the soloists and without the use of the double-bass clarinet.

Mr. Loeffler afterward remodelled the score. He took out the second viole d'amour part, and lessened the importance of the part taken by the other, so that the poem may now be considered a purely orchestral work. He changed materially the whole instrumentation. The score as it now stands is dated September, 1900. "The Death of Tintagiles" in its present form was played in public for the first time at a concert of the Boston Symphony Orchestra in Symphony Hall, February 16, 1901. At a second performance, January 2, 1904, the viole d'amour was played by the composer. At a performance on April 18, 1914, Mr. Férir played the viole d'amour.

The poem is scored for three flutes (one interchangeable with piccolo), one oboe, one English horn, two clarinets, one small E-flat clarinet, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, two pairs of kettledrums, snare-drum, bass drum, cymbals, gong, harp, one viole d'amour, strings. The score, dedicated to Eugène Ysaye, was published by G. Schirmer in 1905.

"La Mort de Tintagiles," a little drama for marionettes, is in five short acts. The characters are: the tender boy Tintagiles; his older sisters, Ygraine and Bellangère; Aglovale, the warrior retainer, now old and weary; and the three handmaidens of the Queen.

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windows lurks the enthroned Queen. The serene ancients portrayed Death as beautiful of face, but this Queen in the nameless land is not beautiful in any way; she is as fat as a sated spider. She squats alone in the tower. They that serve her do not go out by day. The Queen is very old; she is jealous, and cannot brook the thought of another on the throne. They that by chance have seen her will not speak of her; and it is whispered that they who are thus silent did not dare to look upon her. 'Tis she who commanded that Tintagiles, her orphaned grandson, should be brought over the sea to the sombre castle where Ygraine and Bellangère have passed years as blind fish in the dull pool of a cavern.

The sea howls, the trees groan, but Tintagiles sleeps after his fear and tears. The sisters bar the chamber door, for Bellangère has heard sinister muttering in rambling, obscure corridors, chuckling over the child whom the Queen would see. Ygraine is all of a tremble; nevertheless, she believes half-heartedly and for the nonce that he may yet be spared; then she remembers how the Horror in the tower has been as a tombstone pressing down her soul. Aglovale cannot be of aid, he is so old, so weary of it all. Her bare and slender arms are all that is between the boy and the hideous Queen of Darkness and Terror.

Tintagiles awakes. He suffers and knows not why. He hears a vague something at the door. Others hear it. A key grinds in the lock outside. The door opens slowly. Of what avail is Aglovale's sword used as a bar? It breaks. The door is opened wider, but there is neither sight nor sound of an intruder. The boy has swooned; the chamber suddenly is cold and quiet. Tintagiles is again conscious, and he shrieks. The door closes mysteriously.

Watchers and boy are at last asleep. The veiled handmaidens whisper in the corridor. They enter stealthily, and snatch Tintagiles from the warm and sheltering arms of life. A cry comes from him: "Sister Ygraine!"—a cry as from some one afar off.

The sister, haggard, with lamp in hand, agonizes in a dismal vault,—a vault that is black and cold,—agonizes before a huge iron door in the tower-tomb. The keyless door is a forbidding thing sealed in the wall. She has tracked Tintagiles by his golden curls, found on the

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steps along the walls. A little hand knocks feebly on the other side of the door; a weak voice cries to her. He will die if she does not come to him, and quickly; for he has struck the Queen, who was hurrying toward him. Even now he hears her panting in pursuit; even now she is about to clutch him. He can see a glimmer of the lamp through a crevice, which is so small that a needle could hardly make its way. The hands of Ygraine are bruised, her nails are torn; she dashes the lamp against the door in her wild endeavor; and she, too, is in the blackness of darkness. Death has Tintagiles by the throat. "Defend yourself," screams the sister; "don't be afraid of her. I'll be with you in a moment. Tintagiles? Tintagiles? Answer me! Help! Where are you? I'll aid you—kiss me—through the door—here's the place—here." The voice of Tintagiles—how faint it is!—is heard for the last time: "I kiss you, too—here—Sister Ygraine! Sister Ygraine! Oh!" The little body falls.

Ygraine bursts into wailing and impotent raging. She beseeches in vain the hidden, noiseless monster. . . .

Long and inexorable silence. Ygraine would spit on the Destroyer, but she sinks down and sobs gently in the darkness, with her arms on the keyless door of iron.

It has been said that, "from a poetico-dramatic point of view, the music may be taken as depicting a struggle between two opposing forces,—say, the Queen and her Handmaids, on the one hand, and Tintagiles and Ygraine, on the other; but it does not seek to follow out the drama scene by scene."

There is also the reminder of the storm and the wild night; there is the suggestion of Aglovale, old and scarred, wise and weary, without confidence in his sword; there is the plaintive voice of the timorous child; there are the terrifying steps in the corridor, the steps as of many, who do not walk as other beings, yet draw near and whisper without the guarded door.



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CAVATINA, "PORGI AMOR," ACT II., SCENE 1, IN "LE NOZZE DI FIGARO" WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The Countess in a stately chamber mourns the unfaithfulness of her husband, the Count Almaviva:—

Porgi amor qualche ristoro
Al mio duolo, a miei sopir!
O mi rendi il mio tesoro
O mi lascia almen morir!

These lines have been thus translated into English:—

Thou, O love, thou canst restore me.
Grant my prayer and hear my sigh!
Ah, without the love he bore me,
Unremembered let me die!

Larghetto, E-flat major, 2-4. The orchestral accompaniment is for two clarinets, two bassoons, two horns, and the usual strings.

The air was first sung by Mme Laschi. A contemporary critic wondered why this singer, who was greatly admired in Italy, attracted little attention at Vienna.

CANZONA, "VOI, CHE SAPETE," ACT II., SCENE 3, IN "LE NOZZE DI FIGARO" WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina,

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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REINALD WERRENRATH, Baritone

RICHARD EPSTEIN, Piano

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PROGRAMME

1. Prologue, "I Pagliacci" Leoncavallo
 Mr. WERRENRATH
2. SOLI FOR HARP
 (*a*) Gavotte Rameau
 (*b*) Menuet Massenet
 (*c*) Impromptu Pierné
 Miss SASSOLI
3. SONGS
 (*a*) I've been roaming Horn
 (*b*) I'm not as other lassies Wolf
 (*c*) Sérénade Gounod
 (*d*) Où vas-tu? Tschaikowsky
 (*e*) Habanera, from "Carmen" Bizet
 Miss FARRAR
4. SONGS
 (*a*) Allerseelen Strauss
 (*b*) Lauf der Welt Grieg
 (*c*) Licht Sinding
 Mr. WERRENRATH
5. SOLI FOR HARP
 (*a*) Vieille Chanson Clément Marot
 (*b*) Le Rouet Zabel
 (*c*) Marionettes Tedeschi
 Miss SASSOLI
6. SONGS
 (*a*) Stille Sicherheit
 (*b*) Ach! wenn ich doch ein Immchen wär' Franz
 (*c*) Stille Liebe
 (*d*) Volksliedchen Schumann
 (*e*) Erstes Begegnen
 (*f*) Ein Traum Grieg
 Miss FARRAR
7. SONGS
 (*a*) King Charles Maude Valerie White
 (*b*) The House of Memories Florence Alward
 (*c*) Two Kipling Barrack-Room Ballads
 Fuzzy-Wuzzy Arthur Whiting
 Danny Deever Walter Damrosch
 Mr. WERRENRATH
8. SOLI FOR HARP
 (*a*) Prière
 (*b*) Gnomes Hasselmans
 (*c*) Gitana
 Miss SASSOLI
9. Aria, n bel dí, from "Madama Butterfly" Puccini
 Miss FARRAR

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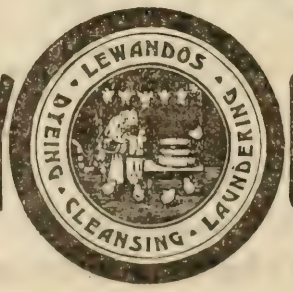
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Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York on May 3, 1823.

Cherubino's canzona is in the third scene of the second act. Andante con moto, B-flat major, 2-4.

Voi, che sapete che cosa è amor,
Donne, vedete, s' io l' ho nel cor;
Quello ch' io provo, viridirò
È per me nuovo capir nol so.
Sento un affetto pien di desir,
Ch' ora è diletto, ch' ora è martir.
Gelo, e poi sento l' alma avvampar,
E in un momento torno a gelar.
Ricerco un bene fuori di me,
Non so chi il tienne, non so cos' è.
Sospiro e gemo senza voler,
Palpito e tremo senza saper;
Non trovo pace notte, nè dì,
Ma pur mi piace languir così.
Voi, che sapete che cosa è amor,
Donne vedete, s' io l' ho nel cor!

This has been Englished as follows:—

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?
Fair dame or maiden, none else may know
My heart o'erladen, why it is so.

What is this yearning, these trembling fears,
Rapturous burning, melting in tears?
While thus I languish, wild beats my heart,
Yet from my anguish I would not part.



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I seek a treasure fate still denies,
Naught else will pleasure, naught else I prize.

I'm ever sighing, I know not why,
Near unto dying when none are by.
My heart is riven, night, morn, and eve;
But, ah! 'tis heaven thus, thus to grieve.

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?

The accompaniment is scored for one flute, one oboe, one clarinet, one bassoon, two horns, strings.

For an amusing account of Mme. Bussani, who created the part of Cherubino, see Da Ponte's memoirs. Her lower tones were described by the more unprejudiced as unusually beautiful, and she was praised for her beauty and unconstrained action on the stage. W. T. Parke wrote of her in 1809, mentioning the opening of the King's Theatre, January 6: "The manager . . . engaged several new performers; among whom were Signora Griglietti, a pleasing young singer, Signor Pedrazzi, who had little voice, and Signora Bussani (from the opera at Lisbon), who had plenty of it, but whose person and age were not calculated to fascinate an English audience."

Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886; Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David, Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.



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I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

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Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

* * *

The score and orchestral parts were published in February, 1866.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Theodore Thomas's Orchestra played the Prelude in Boston on December 4, 1871.

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892), pp. 56, 57.

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NOTES BY PHILIP HALE



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WEDNESDAY EVENING, DECEMBER 1

AT 8.15

PROGRAMME

Mozart Symphony, E-flat major (K. 543)

I. Adagio; Allegro.
II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro.

Rachmaninoff . . "The Island of the Dead," Symphonic Poem, for full Orchestra, to the Picture by A. Böcklin, Op. 29

Tschaikowsky Concerto in D major, for Violin, Op. 35

I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

Mendelssohn-Bartholdy . . Overture, "Sea-Calm and Prosperous Voyage," Op. 27

SOLOIST

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There will be an intermission of ten minutes after the symphony

Symphony in E-flat major (K. 543).

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty

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Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen

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to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without royal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don

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Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The Minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double-basses repeat a rhythm on an organ-point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counterfigure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in

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the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Minuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

"The Island of the Dead," Symphonic Poem, for Full Orchestra, to the Picture by A. Böcklin, Op. 29.

Sergeï Vassilievich Rachmaninoff

(Born in the government of Novgorod, April 1, 1873; now living.)

This symphonic poem was played at Moscow in the season of 1908–09, under the direction of the composer. It was played afterward in Berlin at a concert of the Society of Friends of Music, led by Oskar Fried. The first performance in the United States was at a concert of the Theodore Thomas Orchestra in Chicago, December 3, 1909, when the composer conducted. The first performance in Boston was at a concert of the Boston Symphony Orchestra, December 18, 1909, when the composer conducted. Mr. Fiedler conducted the performances of February 19, 1910, and April 15, 1911.

"Die Todteninsel, Symphonische Dichtung zum Gemälde von A. Böcklin," is dedicated to Nicolas von Struve, and is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, and the usual strings.

The symphonic poem begins Lento, A minor, 5-8, with a phrase for



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harp accompanied by violoncellos, double-basses, and kettledrums. With the fifth measure the violoncellos begin a figure that suggests to Mr. Felix Borowski, the writer of the admirable programme books of the Theodore Thomas Orchestra, "the tranquil lapping of the water that surrounds the Island of the Dead" (the double-basses are divided into four parts). This figure is a most important one, and it is either the motive or it serves as accompaniment throughout the first section, which is over two hundred measures, and it is also used in the final section. After this violoncello figure comes a motive for horn, poco marcato, and important use is made of this. Noteworthy episodes in this section are the one for three stands of divided first violins; another for a more melodious theme, molto cantabile, for four first violins, while the other first violins, muted, play the typical figure. This more melodious theme is heard afterward in the wood-wind. The pace quickens a little, and there is a suggestion of the plain-song, "Dies Irae," first in the violoncellos, then in the brass with fantastic figures for the wood-wind, and later are rushing, descending passages fortissimo for wood-wind and lower strings. There is a return to the first mood, which swells to a climax and sinks into the second section, Tranquillo, 3-4. There are hints of the second theme, the one given first to the horn, but the leading motive of this section is one for violins, flute, clarinet, and this is developed to a climax with use of the "horn theme." The tempo becomes slower, and this latter motive is sung by oboes, English horn, and strings with a heavy syncopated accompaniment for clarinets, bassoons, and double-basses. The third chief theme is also used accelerando e crescendo until the chief climax of the compositions is reached, Allegro molto. There is a change in tempo to

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Largo, 4-4, and the second violins have a tremulous figure which with the monotonous figure for clarinet hints at the "Dies Irae." A few measures for first violin solo introduce an expressive solo for oboe which is reminiscent of the third theme, and the second theme is then heard from wind instruments. The first and tranquil figure reappears, and there is a quiet ending.

* * *

Arnold Böcklin, in the spring of 1880, made the first sketch of his "Island of the Dead," and this sketch, 1.10 metres in length and 1.54 metres in breadth, is in the possession of the Simrock family of Berlin. This he left unfinished for a time, and made a second which he at once painted, and this was for the Countess Marie von Oriola, of Büdesheim. It is said that he painted it according to the wish of the Countess, who visited him at Florence, and that when he showed it to her he said: "You received, as you wished, a dream picture. It must produce such an effect of stillness that any one would be frightened to hear a knock on the door." According to Fritz von Ostini, a third variant of the first sketch was made in 1883, a fourth in 1884, a fifth, which is in the Leipsic Museum, in 1886, and still a sixth, almost a replica of one of the former ones, was sold in Munich. The second variant is owned by the Schön family in Worms. There are differences in detail and in color in the five variants.

The island in the picture was suggested by the group of Ponza Islands, north of the Gulf of Naples. Their form and rocks show that they are of volcanic origin, and in prehistoric times were probably of the Vesuvian craters. Some of the islands are arable and inhabited

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others are wild masses of rocky ledges. As Franz Hermann Meissner puts it, one of the latter islands was the half of what was once a volcanic peak. The waves in the course of centuries shaped a little haven. Birds brought the seeds of cypress-trees. The trees in time shot up in the ledges. At last man came, and made paths and hollowed chambers and threw up a rough wall as a protection against the waves. The island even then was as solemn as a pyramid. It was a hidden nook for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote, and forgotten by the world. The sea is still, there is no cry of bird, no fluttering, no voice. The boat approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferryman. The white and quiet figure near the coffin,—is it some mourner or is it a priest?

Böcklin's "Island of the Dead" is, in a way, a carrying out of an idea in "The Villa by the Sea." The first picture was painted some time before 1860, and in 1864 Böcklin painted the same subject, but introduced the figure of a mourning woman looking at the ocean. Nor was the "Island of the Dead" the only picture that has more than one variant. "Ruins by the Sea," which was dated 1880, was repainted five times, and a picture of his, 1898, harks back to the same motive.

This picture "The Island of the Dead" suggested a symphonic poem to Heinrich Schulz-Beuthen, noted in Riemann's Musik Lexikon of 1905, and it was performed about five years ago at Zwickau. The picture also inspired the first of "Three Böcklin Fantasias" by Felix Woyrsch. and the third of Max Reger's "Four Tone Poems" (after A. Böcklin). Reger's tone poems were performed here at concerts of the Boston Symphony Orchestra, March 26, 27, 1915. Andreas Hallén has also written a symphonic poem inspired by Böcklin's picture.

Other pictures by Böcklin have served composers. Hans Huber's Symphony, No. 2, E minor, Op. 115, the "Böcklin" symphony, was performed in Boston at concerts of the Boston Symphony Orchestra October 25, 1902 (Mr. Gericke conductor), April 1, 1905 (Mr. Gericke conductor). The finale is entitled "Metamorphoses suggested by Pictures by Böcklin." The titles of these pictures are "The Silence

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of the Ocean," "Prometheus Chained," "The Fluting Nymph," "The Night," "Sport of the Waves," "The Hermit Fiddling before the Statue of the Madonna," "The Elysian Fields," "The Dawn of Love," "Bacchanale." But the second theme of the first movement is said to express the picture "See, the Meadow Laughs"; the second movement suggests fauns, satyrs, and even stranger creatures of the forest dear to the painter; and Mr. Eugen Segnitz found the moods of the third movement in Böcklin's "Sacred Grove," "Venus Anadyomene," and "Hymn of Spring."

Böcklin's "The Elysian Fields" moved Felix Weingartner and Andreas Hallén to compose symphonic poems of the same title. Weingartner's was played in Boston at a concert of the Boston Symphony Orchestra, March 7, 1903 (Mr. Gericke conductor), and at a Boston Opera House Concert, February 16, 1893 (Mr. Weingartner conductor).

The pictures besides "The Island of the Dead" that moved Reger to composition are "The Hermit Fiddling before the Statue of the Madonna," "Sport of the Waves," and "Bacchanale."

"The Fiddling Hermit" and "Sport of the Waves" suggested the second and third of the Böcklin Fantasias by Felix Woyrsch, mentioned above.

Liszt was one of the first, if not the first, to express a painting in tones. Thus Andrea Orcagna's "Triumph of Death" inspired Liszt's "Dance of Death" for pianoforte and orchestra; Kaulbach's "Battle of the Huns," the symphonic poem of the same title; a picture in the

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Cologne Cathedral, the "March of the Three Kings" in "Christus"; Overbeck's cycle of paintings, "The Seven Sacraments"; the famous picture of Raphael, the pianoforte piece, "Sposalizio"; the Medicean statue of Giuliano, Duke of Nemours, the pianoforte piece, "Il Penseroso." Fritz Volbach's "Raphael," suggested by three Madonnas of that painter, was performed in Boston by the Handel and Haydn Society, February 19, 1905.

Arnold Böcklin was born, the son of a highly respectable merchant, at Bâle on October 16, 1827. He died at his villa in San Domenico, near Florence, on January 16, 1901, and he is buried at Florence in the Evangelical Cemetery. He studied for two years at Geneva, then at Düsseldorf under the landscapist J. W. Schirmer, then at Antwerp, then at Brussels, where he studied figure-painting. He was in Paris during the bloody days of 1848, and he then returned to Bâle to perform his military service. The remaining years were thus spent: Rome, 1850–58, with a short stay at Bâle in 1852; 1858, Munich and Hanover; 1859–60, Munich; 1860–62, Weimar, whither he was called to be professor at the newly founded art school; Rome, 1862–66; Bâle, 1866–71; Munich, 1871–74; Florence, 1874–85; Zürich, 1888–92; 1892 till his death, Florence. He died crowned with titles and honors. He married "a luxuriantly beautiful Trasteverina," and her beauty and that of his daughter Angela served him in his work.

Much has been written about Böcklin. An essay by Christian Brinton, published in the *Critic* (New York), tempts one to quotation:—

"Arnold Böcklin was able to develop a national art, an art specifically Germanic, because he had the magic to impose his dream upon his fellow-countrymen, and because that dream was the reflex, the embodiment, of all the ineffable nostalgia of his race, not alone for the cream-white villas of Italy, the fountains and the cypresses, but for the gleaming marbles and golden myths of Greece. His art is merely another version of that *Sehnsucht* which finds voice in the ballads of Goethe, the prose fancies of Heine, or the chiselled periods of Winckelmann. Once again it is the German viewing Greece through Renaissance eyes. The special form under which Böcklin's appeal was made implied a reincar-

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nation, under actual conditions, of the classic spirit. He realized from the outset that the one way to treat such themes was to retouch them with modern poetry and modern passion. Pan, Diana, Prometheus, monsters of the deep and grotesques of the forest, were made vital and convincing. He quickened much that had become blurred or rigid, he even made it possible for a stray centaur to dash through the streets of Berlin. He fused into one the national thirst for myth and the national taste for antique beauty. While in essence Böcklin's art is romantic, it is free from the routine faults of romanticism. His sense of form is Grecian, and his color entirely modern in its breadth and brilliancy.* The persuasive charm of his classic scenes is chiefly due to the anti-classic and often frankly humorous, Dionysian manner in which they are presented. . . . The formula of Böcklin's art consists in peopling sea or sky, shore or wood, with creatures of tradition or of sheer imagination. Its animus is a *pantheistische Naturpoesie*, illustrating the kinship of man and nature, a conception both Hellenic and Germanic, which arose from a blending of that which his spirit caught at in the world about him and that which came through the gates of fancy and of fable, From the ardent school days in Basel to those last quiescent afternoons on the heights of Fiesole, Böcklin clung to the classics, to the golden treasure-houses of Latin and of Greek. . . . First and last Böcklin was a colorist. He chose by instinct only the most alluring hues,—the pure radiance of far stars, the vivid grotto-blue of the sea, the copper-brown of a faun's skin, or the viridescence of water serpent. No man studied nature more closely or surprised so many of her secrets. The Campania, the clear vistas of the Oberland, foam-lashed rocks along the Tuscan coast, here a dark stretch of wood, there a splash of light, all produced an accumulation of stimuli which, coupled with an indelible memory and remarkable powers of visualization, made Böcklin one of the few really sovereign colorists. . . .

"Arnold Böcklin was a tall, powerfully moulded man, with dark hair, and deep, blue-gray eyes. He cared as little for the conventional in life as for the quotidian in art. He was essentially an isolated, taciturn nature. In conversation he was diffident and often constrained.

* There are many painters and critics who would dispute this statement about Böcklin's color.—P. H.

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though at times he showed abundant humor. What is called society he abhorred. . . . At sixty he was all but unknown; by the seventieth birthday his name was on every lip from the Alps to the Baltic. . . . Wherever he chanced to be, Böcklin led the life of a normal Swiss bourgeois. His tastes were simple, even severe. He had small liking for the panoramic accompaniments, the sumptuous atrocities, which so appealed to Makart or Munkacsy. His studio was bare and workmanlike. For him not only was the kingdom of heaven, but in large measure the kingdom of earth within. Böcklin had but one dissipation—a consuming desire to solve the problem of aëronautism. His taste for science and particularly for mathematics was strong; and sometimes, as at Weimar, he almost wholly neglected painting, in the pursuit of Icarian fancies."

It may be added that Böcklin tried his hand at polychrome sculpture and published a defence of colored statuary.

Concerto in D major, for Violin, Op. 35. Peter Tschaikowski

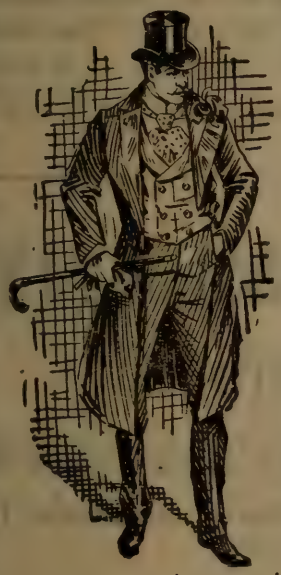
(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after, Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson, exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and



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then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic Concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a con-

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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cert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The first movement, Allegro moderato, D major, 4-4, opens with brief preluding in strings and woodwind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work

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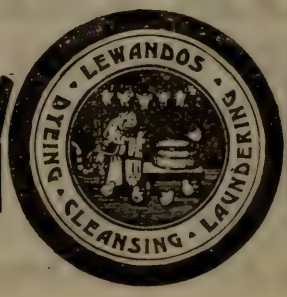
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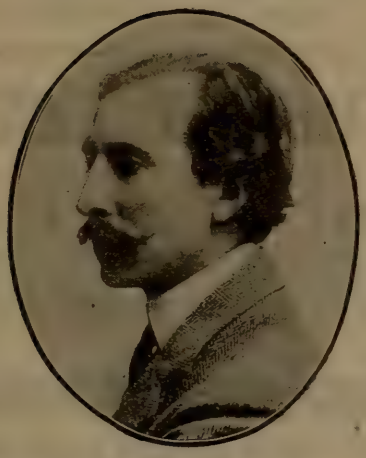
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on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

OVERTURE, "SEA-CALM AND PROSPEROUS VOYAGE," OP. 27.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847.)

Two little poems by Goethe, "Meeres Stille" and "Glückliche Fahrt," first published in Schiller's *Musenalmanach* for 1796, suggested music to Beethoven, Mendelssohn, and Schubert. The poems are as follows:—

MEERES STILLE.

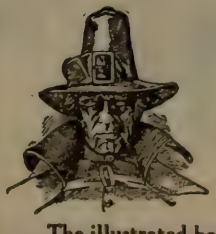
Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche rings umher.

Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
Reget keine Welle sich.

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GLÜCKLICHE FAHRT.

Die Nebel zerreissen,
Der Himmel ist helle,
Und Æolus löset
Das ängstliche Band.
Es säuseln die Winde,
Es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es theilt sich die Welle,
Es naht sich die Ferne;
Schon seh' ich das Land!

The fog has lifted, the sky is clear, and the Wind-god looses the hesitant band. The winds sough, the mariner looks alive. Haste! Haste! The billows divide, the far-off grows near; already I see the land!

Beethoven's "Meeresstille und glückliche Fahrt," for four-part chorus and orchestra, Op. 112, was composed in 1815, performed at Vienna on December 25, 1815, and published in 1822. Schubert's song, "Meeresstille," was composed on June 21, 1815.

The translation, "Calm Sea and Happy Voyage," does not convey exactly the meaning of the original German. As Mr. Louis C. Elson says in his "History of German Song": "One of the strangest misnomers in all music has occurred with Mendelssohn's overture on the above subject. The English have translated it, 'A Calm Sea and Prosperous Voyage,' which leaves each auditor under the impression that a thoroughly joyous picture is being presented, while the words, 'Becalmed at Sea and Prosperous Voyage,' would present the tremendous contrast as the poet intended it."

Mendelssohn composed the music of the overture at Berlin in the summer of 1828. His sister Fanny, in a letter to Klingemann, dated June 18 of that year, wrote: "Felix is writing a great instrumental

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piece, 'Meeres Stille und glückliche Fahrt' after Goethe. It will be very worthy of him. He did not wish to make an overture with introduction, and has kept the whole in two contrasting pictures." Mendelssohn first saw the ocean in 1824 at Doberan on the Baltic. He wrote to his sister: "Sometimes it lies as smooth as a mirror, without waves, breakers, or noise; sometimes it is so wild and furious that I dare not go in." When he went to London the next year, the voyage was long and stormy. He wrote home: "I passed from one swoon to another, merely out of vexation at myself and everything on board the steamer, bitterly hating England and especially my 'Calm Sea' overture."*

The first performance of the overture was a private one at Berlin, September 7, 1828, in the family dwelling-house. Mendelssohn conducted from manuscript. The overture was performed on December 1, 1832, at the Singakademie, Berlin, at a concert for the benefit of the Orchestra-Widows' Fund, and Mendelssohn again conducted from manuscript.

In 1834, from February to April, the composer rewrote the overture. He told Devrient by letter that he was about to change the whole allegro, and in May he wrote to Klingemann that the piece was then a wholly different one. The first performance of the revised version was a subscription concert at the Gewandhaus, Leipsic, October 4, 1835, when Mendelssohn conducted.

The score was published in April, 1835, and the orchestral parts in July of the same year.

* Thackeray described in "A Night's Pleasure" a singer whom he heard at the Cave of Harmony: "Mr. Hoff, a gentleman whom I remember to have seen exceedingly unwell on board a Gravesend steamer, began the following terrific ballad:—

"THE RED FLAG."

"Where the quivering lightning flings
His arrows from out the clouds,
And the howling tempest sings,
And whistles among the shrouds,
'Tis pleasant, 'tis pleasant to ride
Along the foaming brine—
Wilt be the Rover's bride?
Wilt follow him, lady mine?
Hurrah!
For the bonny, bonny brine!" etc.

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The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, two horns, three trumpets, one serpent (replaced as a rule by a bass tuba), kettledrums, and strings.

The introduction, Adagio, D major, 4-4, based mainly on a theme which appears later in the main body of the work, is a tone painting of a dead calm at sea. It ends with flute-calls, which have been variously interpreted by painstaking commentators. Reissmann calls the passage "the boatswain's whistle metamorphosed." "Are these calls 'whistling for the wind,' the cry of some solitary sea-bird, or merely an eloquent expression of dead silence and solitude?"

The other tone picture is the voyage in a fair breeze, Molto allegro vivace, D major, 2-2, with a short coda, Allegro maestoso, D major, 4-4, representing the coming into port, dropping anchor, and the salutes from ship and shore. A breeze springs up. Lively passage-work leads up to a climax, after which the first theme is given piano to wind instruments accompanied by strings, *pizz.* The opening figure of the introduction is recognizable in the second portion of this theme. More passage-work leads to a repetition of the theme by the full orchestra fortissimo. A subsidiary theme, A major, is treated in imitation by the first violins and the basses. A series of trills leads to the entrance of the second theme, A major, in the violoncellos, later in the woodwind, and this theme is a modification of the initial figure of the introduction. There are loud calls of horns and trumpets with drum-beats. The subsidiary and the second theme are much used in the free fantasia. The third section is abbreviated, and the second theme is dropped overboard. The coda is given over to the salutes, and the last three measures are supposed to depict the vessel coming up to the wharf.

This overture was performed by the Orchestral Union, Carl Zerrahn conductor, on March 14, 1860.

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NOTES BY PHILIP HALE



WEDNESDAY EVENING, JANUARY 5

AT 8.15.

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Haydn Symphony in E-flat major (B. & H. No. 1)

I. Adagio: Allegro con spirito.
II. Andante.
III. Menuetto: Trio.
IV. Allegro con spirito.

Strauss . . . Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24

Schelling . Impressions (from an Artist's Life) in form of Variations on an Original Theme for Orchestra and Pianoforte
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Symphony in E-flat major (B. & H., No. 1) . . . Joseph Haydn

(Born at Rohran, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony was composed for Salomon's concerts in London and it was produced at one of these concerts in 1795. Known as No. 1 in Breitkopf & Härtel's catalogue, it is No. 8 in the catalogue of the Philharmonic Society of London.

The symphony is known in Germany as the one "mit dem Paukenwirbel" (with the drum-roll), but it should not be confounded with the one in G major, "The Surprise," which is called in Germany the symphony "mit dem Paukenschlag" (with the drum-stroke).

The precise date of the first performance of this symphony in London is not known. The first Salomon concert in 1795 was on February 2. Two extra concerts were given on May 21 and June 1. Haydn's last benefit was on May 4, and he said of it in his diary: "The whole company was delighted, and so was I. I took in this evening four thousand gulden [about $2,000]. One can make as much as this only in England." Unfortunately, the programmes of some of the Salomon concerts could not be found even by the indefatigable Pohl when he was collecting the material for his "Mozart und Haydn in London" (Vienna, 1867), and we are without information concerning the history of some of the symphonies. Furthermore, the terms "overture" and "symphony" were used loosely by programme-makers of that period. Many of Haydn's symphonies played during his sojourn in London were announced as "overtures," although the music lexicons of the eighteenth century do not speak of the terms as synonymous. Sometimes on a programme there would be two announcements of

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overtures by Haydn. The first overture would be the first movement of a symphony, and the other movements of it would be announced as "overture" at the beginning of the second part of the programme. Symphonies were thus divided for many years. In Vienna in 1839 the first two movements of Schubert's Symphony in C major were separated from each other by an aria from "Lucia di Lammermoor," sung by Miss Tuczek.

This symphony was played for the first time at the Boston Symphony Orchestra concerts on November 14, 1891.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

There is an Introduction, E-flat, Adagio, 3-4, which begins with a long drum-roll. The chief theme follows,—double-basses, 'cellos, bassoons,—and this theme is used, contrary to the custom of the period, in the movement that follows. The chief theme of this following movement, Allegro con spirito, 6-8, is given immediately to the first violins, and a subordinate theme derived from it appears soon after in the oboes. The second independent and important theme (B-flat major), also of a gay character, is given out by first violins and oboe. The working-out section begins with an elaboration of the first chief theme of the allegro. The Introduction theme appears pianissimo in the basses, and the second chief theme is introduced in D-flat major. The repetition is developed in orthodox fashion until the reappearance of the first measures of the introductory Adagio. The first notes of this introductory theme with changed rhythm begin the short coda, Allegro con spirito.

The second movement, Andante, 2-4, opens in C minor with a theme that is afterward varied in major and in minor. This theme is a simple song sung by the violins. The third variation is a violin solo. The fifth and last variation is in C major.

The menuetto is in E-flat, 3-4. In the slight development of the chief theme a measure of this theme is used with emphasis. The trio is also in E-flat.

Finale, E-flat, Allegro con spirito, 2-2. Horns play the harmonic support of the first theme, which enters in the fifth measure, given

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out by violins. A secondary motive is taken from this theme. The first section is not repeated. The thematic material used in the working-out section is taken solely from the chief theme. The coda is short.

Haydn's name began to be mentioned in England in 1765. Symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland —an auspicious name—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, the "Hamberger" house * in which Beethoven also once lived, a man appeared, and said: "I am Salomon from London, and come to fetch you with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orches-

* This house lay on the so-called Wasserkunst bastion and was numbered 1196. It has disappeared. Johann Nepomuk Hamberger was the Registrar of the Lower Austrian Deposit Bank, and a friend of Haydn.

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tra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiently for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse* in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

*Beethoven had written a long letter to him on June 1st of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."

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Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

"Tod und Verklärung" ("Death and Transfiguration"), Tone-poem for Full Orchestra, Op. 24 Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuter's "Lexikon der deutschen Konzertliteratur," was held June 19–22. There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."



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The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The first performance in Boston was at a Symphony Concert, February 6, 1897. It was performed again at Symphony Concerts in Boston, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906, January 2, 1909, November 26, 1910, February 17, 1912, February 7, 1914.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The Philharmonic Society of New York, Mr. Stransky conductor, performed it in Boston on November 2, 1913.

"Death and Transfiguration" is dedicated to Friedrich Rösch * and

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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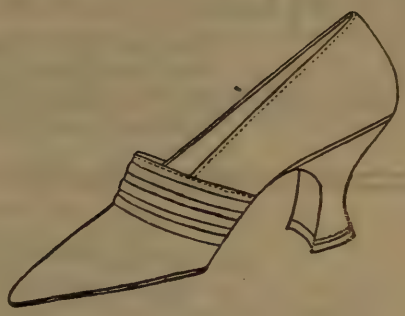
scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

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Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.
Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.

Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"Mach' die Schranke dir zur Staffel,
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

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The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

Ritter influenced Strauss mightily. Strauss said of him to a reporter of the *Musical Times* (London):—

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"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the Childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke

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characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

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ERNEST SCHELLING

(Born at Belvidere, N.J., July 26, 1876; now living at Bar Harbor, Me., and Celigny, Switzerland.)

Mr. Schelling worked on these variations for several years. He contributes the following notes:—

These variations were composed in the course of the last two years. Dedicated to Mrs. Schelling, they are scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, side drum, two small drums such as are used in the cavalry service, tambourine, cymbals, triangle, tam-tam, two harps, and the usual strings.

"The original theme, G-sharp minor, 6-8, is written for violins and violas in unison, with a use of piano in ornamentation over fermatas. B. S. O.

"The variations are impressions of personalities, of places, of happenings as they happened to strike my imagination. I have usually written an initial or a word to go with each variation.* Sometimes these might be of interest to the listener; at other times not.

"Variation I. is for wood-wind alone. When I wrote it I heard but one timbre in my ear, that of the Boston Symphony Orchestra; therefore B. S. O. (It looks a bit like a call for help by wireless now, that it is on paper!)

"II. A canon. Strings with pianoforte. Rather martial; precise in rhythm, incisive. K. M.

"III. Clarinet ostinato. Savoyard (*Pâtre*).

* Sir Edward Elgar thus annotated his Variations on an original theme.—ED.

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"XVII. Clarinet and pianoforte.
"XVII A. Full orchestra. August, 1914.
"XVIII. Full orchestra. W. M.
"XVIII A. Full orchestra. Afghan.
"XIX. Lutheran Choral. Wartburg, 1915."

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and unusual sense of pitch He entered the Paris Conservatory of music when he was nine years old and continued his studies at Basle with Hans Huber. As a lad he played in London, Paris, and in cities

* Hans Pfitzner, born at Moscow of German parents, May 5, 1869, was a pupil of his father, a conductor and violinist in Frankfort, and of Kwast and Knorr at Hoch's Conservatory in the same city. In 1892–93 he taught at the Coblenz Conservatory. He was an opera conductor at Mainz in 1894–97. In the latter year he went to Berlin as teacher and conductor (Stern's Conservatory), and in 1903 first conductor at the Theater des Westens. In 1907 he conducted the Kaim orchestra's subscription concerts until the orchestra was disbanded, and in 1908 he became city Music Director and director of the Conservatory in Strassburg. It is said that he died a short time ago. A hunchback, he strove manfully against poor health. One of the most prominent of the post-Wagner school in Germany, he wrote two operas that excited much discussion, "Der arme Heinrich" (Mayence, 1895), and "Die Rose vom Liebesgarten" (Elberfeld, 1901). Among his other works are the music to "Kätchen von Heilbronn" (1908, Berlin) and "Christelflein" (Munich, 1906); Scherzo for orchestra (1888); Ballads, "Herr Oluf" (baritone and orchestra), "Die Heinzelmännchen" (bass and orchestra); "Kolumbus," for eight-voiced mixed chorus *a cappella*; much chamber music, and many songs. His overture to "Christelflein" has been played here at concerts of the Boston Symphony Orchestra, November 16, 1907; October 19, 1912. Mr. Schelling took his sole lessons in orchestration of Pfitzner.



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of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900–1904 Mr. Schelling appeared as a virtuoso in cities of Europe and South America. He is court pianist to the Duke of Mecklenburg-Schwerin.

The list of his compositions includes a symphony, Symphonic Legend for orchestra (Warsaw, 1903), a fantasia for pianoforte and orchestra, Fantastic Suite for pianoforte and orchestra (Amsterdam, 1907), chamber music and pianoforte pieces.

"The Sorcerer's Apprentice" (after a Ballad by Goethe).

Paul Dukas

(Born at Paris, October 1, 1865; now living at Paris.)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux Concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at Symphony Concerts, October 22, 1904 (Mr. Gericke, conductor), on December 2, 1906 (Mr. d'Indy, conductor), on February 9, 1907 (Dr. Muck, conductor), on April 17, 1909 (Mr. Fiedler, conductor), and on March 1, 1913, February 14, 1914 (Dr. Muck, conductor).

Goethe's ballad, "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musen-almanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.
Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,

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1. (a) Sonata in A major Handel
 (b) Fugue in A major Tartini
2. Concerto in E minor Mendelssohn
 1. Allegro molto appassionato
 2. Andante
 3. Allegretto non troppo; Allegro molto vivace
3. (a) Larghetto lamentoso . . . Godowsky
 (b) Rondino (on a theme by Beethoven) . Kreisler
 (b) Song without words . . . Mendelssohn
 (c) Moment Musical Schubert
 (d) Mazurka Chopin
 (e) Spanish Serenade . . . Chaminade-Kreisler
4. (a) Indian Lament . . . Dvorak-Kreisler
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I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

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Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

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The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle! He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry

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(as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since."*

* * *

The scherzo is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, big drum, cymbals, triangle, Glockenspiel, harp, strings.

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* Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113–155).

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Programme of the

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



WEDNESDAY EVENING, FEBRUARY 16
AT 8.15

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Beethoven Overture to Leonore, No. 1, Op. 138

Joachim . . . Concerto (in the Hungarian Manner) for Violin and Orchestra, Op. 11

I. Allegro un poco Maestoso.
II. Romance.
III. Finale alla zingara.

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Overture to "Leonore" No. 1, Op. 138, Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,* Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen,"

* Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippett, of Boston.

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but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived in Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and

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circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story as she appears before the clouds of misfortune have settled down upon her."

There is a story that the overture, soon after it was composed, was rehearsed by a small orchestra at Prince Lichnowsky's, but the opinion was that it was "too light." *

* * *

* For an elaborate study of Beethoven's opera, see "Fidelio de L. van Beethoven by Maurice Kufferath (283 pp.; Paris, 1913).

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The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings. It begins with a long introduction, Andante con moto, 4-4, which leads through a crescendo to the main body of the overture, Allegro con brio, C major, 2-2. The tuneful first theme is developed and followed by the second. An episode, E-flat major, Adagio ma non troppo, 3-4, developed from Florestan's air, "In des Lebens Frühlingstagen" (act ii.), takes the place of the free fantasia. This theme occurs in the other "Leonore" overtures. There is a recapitulation section, and the overture ends with a brilliant coda.

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) said that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice

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was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique Company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; yet he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?



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(Born at Kittsee, near Pressburg, June 28, 1831; died in Berlin, August 15, 1907.)

From 1853 to 1868 Joachim was in the service of blind George V. at Hanover. He was solo violinist to the King, conductor of symphony concerts, and was expected to act as concertmaster in performances of the more important operas, that the strings might thereby be improved. His yearly vacation was five months long, and he was allowed in winter to make extended concert tours. It was at Hanover that Joachim wrote his overtures, "Hamlet," "Demetrius," "Henry IV.," an overture to a comedy by Gozzi, and one to the memory of von Kleist; the Third Violin Concerto (G major), Nocturne for Violin and Orchestra (Op. 12), Variations for Viola and Piano, Hebrew Melodies, pieces for violin and piano, and the Hungarian Concerto.

The Hungarian Concerto, dedicated to Johannes Brahms, was written in the fifties. Joachim played it at the first of the London Philharmonic concerts, May 2, 1859. He then revised the work; he retained the themes, but treated them otherwise in the solo part, also the orchestration. This version was played by him at the Düsseldorf Festival in 1860. He played it at Hanover, March 24, 1860. Dr. Georg Fischer, in "Opern und Concerte im Hoftheater zu Hannover bis 1866," speaks of the work as one of "great seriousness and deep passion, exceedingly difficult, abounding in double-stopping and three-voiced passages. It is also very long: it lasted forty minutes." Joachim played it in 1861 at Vienna, Budapest, and other towns. Hanslick wrote: "The first movement, which is the broadest and most richly

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developed, is striking on account of the well-sustained tone of proud and almost morose passion. In its unbridled freedom it sometimes assumes the character of a rhapsody or prelude." The *Pesth Lloyd Zeitung* exclaimed: "This is the means by which the type of Hungarian national music will ripen into artistically historical and universal significance; and we have a double reason for being delighted that Hungary possesses in its patriotic countryman a great instrumental artist, who bears the spirit of Hungarian music upon eagle's pinions through the wide world." Many rhapsodies have been written on this theme. Here is a favorable example, which I quote without correction: "Every idea of displaying virtuosity foreign to his intention, he flew to his violin on the contrary as his most faithful friend and companion to clothe in outward form what resounded and vibrated in his soul, combining with the violin, however, the orchestra, on at least a footing of perfect equality." The following paragraph from the *Illustrated Times* (London), 1862, shows that Joachim was then strongly Hungarian: "To put *Herr* before the name of Joachim the musician, who by simply playing the Rakoczy march on his violin raises the patriotic enthusiasm of his compatriots to the highest pitch, and thus produces as great an effect as the most successful orator could obtain, is not only a mistake, but almost an insult."

Andreas Moser, in his "Joseph Joachim" (Berlin, 1898)*,—a long-drawn-out and fawning eulogy,—speaks of this concerto as follows: "It is the mature outcome of Joachim's intimate knowledge of the national music of his native country. In his childhood scarcely a

* A second enlarged edition was published after Joachim's death, and there is a translation into English by Lilla Durham of the first edition.

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day passed in which he did not hear the intoxicating strains of gypsy music, and the repeated visits which he paid to his home only tended to strengthen his love for the characteristic melodies, harmonies, and rhythm of the Magyar folk-songs and dances." Moser mentions the technical difficulties, and adds: "It taxes severely the player's physical strength and power of endurance. . . . But another difficulty exists in addition to these for all those not Hungarian by birth: that of bringing out adequately the national characteristics of the concerto."

The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, solo violin, and strings.

I. Allegro un poco maestoso, D minor, 4-4. There is no introduction. The chief theme, of a plaintive character, is given to the violoncellos and continued by the violins. Clarinets and bassoons announce the second theme, F major. A second section is introduced by the oboe and then taken up by violins. This section is used a good deal afterward. The solo violin after passage-work plays the first theme. The second section of the second subject is heard with it. There is more passage-work for the solo violin, and then violoncellos and horn suggest the second theme, ornamented by running passages for the solo instrument, which now takes up the second theme, and later, in alternation with the oboe, the second section. In a tutti the final and characteristically Hungarian cadence of the chief theme is prominent, and the bassoon develops somewhat the second theme. The solo violin re-enters. In the recapitulation the chief theme is given to the solo violin as before, while the second motive is treated as in the exposition section. A cadenza for the violin is partially accompanied. There is a coda.

II. Romanze, Andante, G major, 2-4. The chief theme is given at first to the solo instrument, and afterward is floridly ornamented by the same.

III. Finale alla zingara, Allegro con spirito, D minor–D major, 2-4.

The concerto was played at Berlin, March 1, 1889, at the concert in honor of Joachim's jubilee. The first movement was played by Hugo Olk, the second by Johann Kruse, the third by Henri Petri, all of them pupils of the composer.

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MUSICAL WATERWHEELS.

(From the *Pall Mall Gazette* of May 13, 1915.)

The phrase is not mine. I owe it to a distinguished musician who sat next to me during a recent concert, and to whom, if he honors me by reading these lines, I tender sincere thanks. It expresses very vividly a perennial element in music, for which a term was lacking. Mannerisms are another element altogether. Great things can be uttered through a luxurious growth of mannerisms; witness Beethoven, who is perhaps the most mannered of the great classics. Neither is it mere padding, for waterwheels are not necessarily so commonplace. They are the devices that enable composers to "carry on," and in their relative importance to the result achieved lies one of the most searching tests of its value.

Musical waterwheels are of great antiquity. The rhythmic patterns which uncivilized man repeats incessantly as introduction or accompaniment to a song or a war dance are a prehistoric variety of them, and their mesmeric effect in causing a frenzy has not entirely disappeared from some of their successors. The Spanish musician of the people, who thrums a short phrase upon his guitar until his singing companion is inspired to improvisation, supplies another variety. He is indeed

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an aristocrat of waterwheels compared with the music-hall composer who has nothing better than a couple of chords to "repeat till ready." The Russian singers of folk-tunes are quite aware of their value, and so are the gypsies.

The first appearance of these useful aids in our instrumental music goes back to the polyphonic period. Bach had a whole stream of them at his service. The reason why Bach is on his pinnacle while so many of his contemporaries, whose works the layman finds it difficult to distinguish from his, have vanished into oblivion is that in Bach the patterns really matter very little, while in those others they are often all there is to matter. That is the application of the water test. With the passing of polyphony the patterns began to degenerate, until one of them, known as the Alberi bass, became so irritating that musicians arose in their wrath and destroyed it. For the benefit of those unversed in musical history I may mention that, in the key of C, it meant playing C, G, E, G, in semi-quavers until the harmony changed, and then continuing the same nonsense in another part of the scale.

The Germans, being philosophers, thereupon invented a kind of philosophic waterwheel. The process was this. You took a quantity of patient, unoffending music-paper, and, at certain points, determined by the rules of the game, you set up rest-houses called cadences, which you had to reach in succession with a certain amount of plausibility. If your discourse, by the way, happened to be interesting you were called bold and original. If it was merely stodgy you were called scholarly and conscientious, but for quite a long time it was a "foul" to shift the cadences. The German theorists called the drearier parts of the journey "gang," which is very like jog-trot. And the relative importance of "gang" is another application of the water test.

The waterwheel is as ubiquitous as ever in modern music. The Russians, inspired by the repetitions in their folk-tunes, have reduced it to a simple convention, which consists in repeating every two bars. Debussy caught it from them, and at a certain period of his develop-

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ment two bars of consecutive major thirds were certain to be spun out to four, but that is passed now, and he has found other waterwheels. The minor lights of the Schola Cantorum have evolved some rather exasperating specimens. Our own composers, too, are quite familiar with the operation of turning a wheel until something happens. Possibly the most striking exception is Delius. My appreciation does not extend to all his works, but I cheerfully admit that he stands the water test astonishingly well.

There are some modern composers whose works are nothing but waterwheels. Because their particular type of wheel happens to be different from anybody else's, they imagine that one cannot get tired of listening to it. I do not think anything more fatal can happen to a talented young composer than to invent a new and fascinating type of waterwheel. He is almost certain to become hypnotized by it, and keep it running until listeners are so accustomed to it that they pay no more attention than people who live near a real water-mill. A mere rattle is not nearly so insidious. The composer himself grows tired of a jingle or a rattle, but of a waterwheel—never. It needs the exercise of much will-power to stop its running, and will-power is scarce.

Jingle is again another matter. Just as a young writer may be pleased for a moment at an alliteration or a scrap of verse that has crept into his prose, a young composer may be delighted at a purely fortuitous rhythmic salient, and may even repeat it, much as one mechanically repeats a rhyme, but a very little experience is sufficient to undeceive both. It is not of such things that the best music is made. But whereas jingle and the like are intruders, waterwheels, so long as they are assigned their proper functions, are not. They are an integral part of music. The masters, from Bach to Wagner, are all deeply indebted to them. They were masters, not because they scorned to use them, but because with them the waterwheel is a mere adjunct to the house and not a pretext for building. The whole history of music is strewn with the forgotten reputations of those who thought otherwise.

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"Ce qu'on entend sur la montagne" ("What One Hears on the Mountain"), Symphonic Poem No. 1, for Full Orchestra (after Victor Hugo) Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

Sketches of this poem were made in Woronince, South Russia, during the winter of 1847–48. The composition was worked in 1849 and completed by November of that year at Eilsen. It was remodelled in March, 1854, at Gotha. According to Richard Pohl there was another remodelling at Weimar in May and June, 1856.

Richard Pohl ("Franz Liszt," page 220) says that there was a public performance of the first version at "Weimar in 1853 at a Court concert," but the programmes of the Weimar Court Concerts do not mention this performance. Theodor Müller-Reuter, after careful research, gives the date of the first public performance of the symphonic poem, January 7, 1857, at Weimar.

Victor Hugo's poem "Ce qu'on entend sur la montagne," with the motto, "O altitudo," is number five of his "Feuilles d'automne." Pohl and Ramann both say that Liszt planned his symphonic poem when he was in Paris from 1830 to 1835. Now, as Müller-Reuter points out, Hugo's poem is dated July 27, 1829, and the preface to the volume is dated November 24, 1831; therefore, if Liszt, as Ramann says, first knew the poem in manuscript through Hugo, he may have had the idea of his music before 1833, the date given by Pohl.

Joachim Raff wrote to Mme. Heinrich at the end of January, 1850, from Eilsen that he was doing work for Liszt, and named as one of his tasks "the instrumentation and making a fair copy of an overture, 'Ce qu'on entend sur la montagne,' after a long-winded programme set down in verse." He again wrote of having orchestrated and copied

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in a fair hand both his (Liszt's) "concert overtures, 'Ce qu'on entend sur la montagne,' and 'The Four Elements'" ("The Preludes," symphonic poem No. 5). Liszt wrote to Raff in February, 1857: "Very shortly I shall send you also the three numbers still wanting (1, 8, and 9) of the symphonic poems, so that you may again have some (for you) light reading as a rest from your work. The 'Berg' Symphony was given, in its present form, a short time ago at Bronsart's farewell concert." "In its present form." Was Pohl right after all? Was there a public performance of the earlier version?

Liszt referred several times to this symphonic poem in his letters to the Princess Carolyne Sayn-Wittgenstein. In May, 1851, he wrote that Raff was preparing a pleasure for her: an autograph copy of the work. Liszt said that he had very carefully revised the score; that Raff would re-copy it and then would make a second with "chemical ink" and strike off 100 copies by the autographic process. "This will cost me a hundred thalers or so, but I think it worth while. It will be our luxury, and I hope you will not disapprove my going into it." He wrote to her at Gotha, March 31, 1854, that he had completed his "Mountain." "To-morrow morning there will be only the nuances to add. I fancy that you will find it grand—but I expect all sorts of horrors from the critics and the public in the present state of affairs. It's not a matter of amusing oneself! Even if I am harshly maltreated, I shall scarcely be vexed. On February 8, 1855, the birthday of the Princess, he gave her the original scores of "Ce qu'on entend sur la montagne" and "Hungaria" with this dedication: "To her who has completed her faith by love—ennobled her hope through sorrows—built up her happiness by sacrifice! To her who abides the companion of my life, the firmament of my thought, the living prayer and the heaven of my soul—to Jeanne Elisabeth Carolyne. F. Liszt."



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The first performance of "Ce qu'on entend sur la montagne," as far as there is positive proof, was in the Grand-ducal Court Theatre at Weimar, January 7, 1857, at Hans von Bronsart's* concert for the benefit of the Orchestra's Pension Fund. Liszt conducted from manuscript. The next performances were at Sondershausen, August 9 and September 20, 1857, conducted by Eduard Stein.

Bronsart organized the concert at Weimar as a farewell before going to Paris. The programme was as follows: 1. "Ce qu'on entend sur la montagne"; 2. "Schön Hedwig" and "Der Haideknabe," ballads by Hebbel, with Schumann's pianoforte accompaniment—recitation by Miss Marie Seebach,† Bronsart pianist; 3. Trio for pianoforte, violin, and violoncello by Bronsart (MS.), played by Bronsart, Singer, and Cossmann; 4. "Zwanzig, dreissig, vierzig," humorous poem, recited by Miss Seebach; 5. Liszt's Second Concerto for pianoforte and orchestra, played by Bronsart (first performance). Liszt said of Bronsart's Trio, also performed for the first time, that he esteemed it as a successful and very respectable work.

The first performance in the United States was by the Philharmonic Society of New York, Carl Bergmann conductor, January 9, 1869. The programme was as follows: Haydn, Symphony in B-flat; Beethoven, Concerto for violin—first movement—(Mme. Camilla Urso); Catel, Overture to "Semiramide"; Beethoven, Concerto in E-flat, Op. 73, for pianoforte (S. B. Mills); Liszt, "Ce qu'on entend sur la montagne."

The New York correspondent "F" of Dwight's Journal of Music (January 16, 1869) wrote, "The Liszt nondescript was humanely put at the end of the programme, and was of course heard by comparatively few people. The 'poem' possesses all Liszt's defects, and none, or nearly none, of his few excellencies; it is the very essence of turgidity, and is thoroughly chaotic in form, or in the *lack* of form. . . . The audience

* Hans Bronsart von Schellendorf, pianist and composer, was born at Berlin, February 11, 1830. He studied at the Berlin University, and he also studied composition with Dehn. He lived several years at Weimar as a pupil of Liszt, gave concerts at Paris, Petrograd, and in the chief cities of Germany, conducted the Euterpe Concerts at Leipsic (1860–62), succeeded von Bülow as conductor of the concerts of the Society of Friends of Music, Berlin (1865–66). In 1867 he was made Intendant of the Royal Theatre at Hanover and in 1887 General Intendant of the Court Theatre at Weimar. He retired in 1895, to devote himself to composition. Among his chief works are an opera, "Manfred"; a trio in G minor; a pianoforte concerto in F-sharp minor; symphony with chorus, "In den Alpen" (1896); Symphony No. 2, in C minor, "Frühlingsphantasie," for orchestra; a cantata, "Christnacht"; a sextet for strings. He married in 1862 the pianist and composer, Ingeborg Starck, who died June 18, 1913. Bronsart died November 3 of the same year.

† Marie Seebach, a celebrated actress, married Albert Niemann, the tenor, on May 31, 1859. They were divorced in 1867. She visited the United States in 1870, and made her first appearance at the Fourteenth Street Theatre, New York, as Gretchen in "Faust," September 22. She played there in "Mary Stuart," "Valerie," "A Cup of Tea," "Jane Eyre," "Narcisse," "Love and Intrigue," "Mathilde," "Adrienne Lecouvreur," all in German. Her two farewell performances were at the Academy of Music, New York, April 26, 28, 1871. She played at the Boston Theatre, April 5 and 6, 1871, in "Faust" and "Mary Stuart." She died in August, 1897.

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was an immense one, and was downstairs a decorous one; in the third gallery, however, the talking, laughing, flirting, and boorish rudeness were simply disgraceful. I regret to say that upon the fair sex rests the responsibility of three-fourths of this absolutely 'hoggish' behavior."

Liszt's admiration for Victor Hugo was lasting. He wrote to the Princess from Weimar, July 5, 1878, of a visit to Paris the month before: "I have composed music for several of his poems, 'Ce qu'on entend sur la montagne,' etc.—and I have preserved for him all the admiration of my youth, with something more, notwithstanding differences of opinion too easily understood. Told by one of his women friends that Victor Hugo would see me again with pleasure, I renewed personally the constant homage of my devotion to genius—homage to which he responded amicably, as it was thirty years or more ago."

The composer put the argument of Hugo's poem into these words published in the score; but, as will be observed later, he came to a different conclusion:—

"The following lines should always be joined to the programme of a concert in which this symphonic poem will be performed:

"The poet hears two voices: one immense, magnificent, ineffable, singing the beauty and the harmony of creation: the other swollen with sighs, groans, sobs, cries of revolt and blasphemies.

The one said NATURE, and the other HUMANITY;

.

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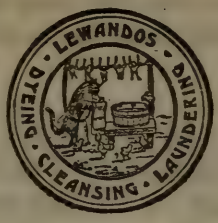
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follow one another; at first far off; then they draw near, cross each other, blending their tones, now strident, now harmonious, until the emotional contemplation of the poet silently touches the borders of prayer."

In Hugo's poem the poet does not at the last pray. "And I asked, why is one here, what after all is the end of all this, . . . and why does the Lord, who alone reads in his book, mingle eternally in fatal wedlock the song of Nature and the cry of the human race?"

Hugo's poem is too long for insertion here. There will be quotations, explanatory, in the following description of Liszt's composition.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, harp, and the usual strings. The score was published in June, 1857; the version for two pianofortes in January, 1857; the orchestral parts in April, 1882. The version for two pianofortes, and one for the pianoforte, four hands, were made by Liszt. A transcription for pianoforte, two hands, was made by L. Stark.

The composer follows the poet on the summit of a mountain with the ocean at his feet. He hears a voice,—

at first, huge, immense, confused, more vague than the wind in the tufted trees, full of brilliant tones, gentle murmurs, sweet as an evening song, strong as the shock

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of armor. . . . It was deep and ineffable music, which, liquid, vibrated without ceasing around the world and in the vast heavens. . . . The world, enwrapped in this symphony, swam in the harmony, as it swims in air.

The symphony opens poco allegro, 4-4, with a pianissimo roll of the bass drum and with muted strings suggesting the murmur of the waves. Horns and wood-wind instruments are heard as from afar in fanfare manner. The pace is quickened. There is light play for violins and harp. A melodic passage (E-flat major), "sweet as the evening song," is given to the oboe and continued by flute and clarinet. The fanfare chords, now for clarinets and bassoons, are heard again. The melodic motive at first sung over defined major harmonies is repeated over dissonances. With this material the composer translates into tones the romantic opening of Hugo's poem.

Then comes the contrasting of the two voices heard by the poet:—

The one came from the sea; song of glory! a happy hymn!

.

The other that came up from our earth was sad. 'Twas the murmur of mankind. And in this grand concert of song, day and night, each wave, each man had a voice.

A strongly rhythmed motive is given, piano, to wood-wind instruments, while the violins take up the melody of peaceful Nature in a quicker tempo. The melody loses its idyllic character in a crescendo and finally disappears while the rhythmed motive grows more important in the wind instruments. Far below is heard again the roaring of the waters.

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After a suddenly arriving pause, a Maestoso section follows in which Nature breaks out in a sonorous hymn,—

As I have said, the superb ocean poured forth a joyous, pacific voice; it sang as the harp in the temples of Zion, and praised the beauty of creation.

A figure for strings and wood-wind instruments in unison introduces a motive supposed to characterize Nature in all its grandeur. The hymn is next heard, piano, in ascending harmonies for the strings. Its peaceful nature is disturbed by a complaining motive given to the wood-wind instruments: man appears again in agony. This motive grows more insistent. The harmonies of the strings pass into a restless tremolo. There is a new figure (clarinet), as one asking the reason for this disquietude.

The other voice grated, as the cry of a frightened charger, as the rusty hinge of the door of hell, as the bow of brass on the strings of iron; and tears, and cries, taunts, curses, rejection of baptism and the eucharist, curses, blasphemy, clamor, passed in the whirl of human din, as at eve one sees in the valleys black birds of night flying in company.

Trumpets, oboes, and clarinets hurry their cries, and the strings rage wildly. There is again the agonized inquiry; the voice of the tumultuous sea is heard; the theme of majestic Nature is distorted. The din grows fainter and fainter. There is silence, except for strokes on the tam-tam.

Why is one here, what then can be the end of all this, . . . why does the Lord, who alone reads in his book, mingle eternally in fatal wedlock the song of Nature and the cry of the human race?

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Wind instruments give expression to this bitter questioning by use of the inquiring motive. The question dies away in deep sighing. Nature brings consolation. Harmonies of wind instruments supported by the harp are heard. The solo violin plays the now extended melody of peaceful Nature. There is still a conflict between the two voices. Again there is a pause. The composer brings the answer to the poet's question. He finds the solution in prayer (Andante religioso, G major, 3-4). The choral-like melody is first played by trombones, then by wood-wind instruments, and then by the strings. And now the voices are blended, according to Liszt's prefatory note. With these voices the questioning motive is used by the brass in imitation. A new theme (D major, 2-2) proclaims pompously the composer's faith and o'ercrows the other voices. The questions come up once more from the depths. There are mystic harmonies for viola, violoncellos, and double-basses. Solemn trumpet tones lead to a repetition of the Andante religioso. The motive of Nature's hymn is heard softly in the basses, pizzicato, followed by harmonies for wind instruments and harp. Light strokes of the kettledrums bring the end.

The quotations from Hugo's poem in the above sketch were inserted in part by Arthur Hahn in his analysis of this composition published as No. 71 of "Der Musikführer."

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Van Wynbergen, C.			
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Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

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AT 8.15

PROGRAMME

Beethoven Symphony in D major, No. 2, Op. 36

I. Adagio molto; Allegro con brio.
II. Larghetto.
III. Scherzo: Allegro; Trio.
IV. Allegro molto.

Wagner "Elsa's Dream" from "Lohengrin"

Strauss . "Don Quixote" (Introduction, Theme with Variations and Finale): Fantastic Variations on a Theme of Knightly Character, Op. 35
(Violoncello solo, Mr. WARNKE; Viola, Mr. FÉRIR)

Berlioz "D'amour l'ardente flamme" from "La Damnation de Faust"

Wagner Overture to "Tannhäuser"

SOLOIST

Mme. GERALDINE FARRAR

There will be an intermission of ten minutes after the symphony

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

In 1801 Beethoven's deafness, which had begun with a roaring in his ears, grew on him. He suffered also from frightful colic. He consulted physician after physician. He tried oil of almonds, cold baths and hot baths, pills and herbs and blisters. He was curious about galvanic remedies, and in his distress he wrote: "I shall as far as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,—a spring of marvellous virtues,—which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known to-day. Beethoven's house was on a hill outside the village, isolated, with a view of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. He had been in dismal mood since the performance of the First Symphony (April 2,

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1800). The powers of darkness, "finstere Mächte," to quote Wasielewski's phrase, had begun to torment him. He had already felt the first attacks of deafness. It is possible that the first symptoms were in 1796, when, as a story goes, returning overheated from a walk, he plunged his head into cold water. "It would not be safe to say that the smallpox, which in his childhood left marks on his face, was a remote cause of his deafness." In 1800–01 Beethoven wrote about his deafness and intestinal troubles to Dr. Wegeler, and to the clergyman, Carl Amenda, in Kurland. It was at the beginning of October, 1802, that Beethoven, at Heiligenstadt, almost ready to put an end to his life, wrote a letter to his brothers, the document known as "Beethoven's will," which drips yew-like melancholy.

Furthermore, Beethoven was still passionately in love with Giulietta Guicciardi, of whom he wrote to Wegeler, November 16, 1801: "You can hardly believe what a sad and lonely life I have passed for two years. My poor hearing haunted me as a spectre, and I shunned men. It was necessary for me to appear misanthropic, and I am not this at all. This change is the work of a charming child who loves me and is loved by me. After two years I have again had some moments of pleasure, and for the first time I feel that marriage could make me happy. Unfortunately, she is not of my rank in life, and now I certainly cannot marry." Beethoven, however, asked for her hand. One of her parents looked favorably on the match. The other, probably the father, the Count Guicciardi, refused to give his daughter to a man without rank, without fortune, and without a position of any kind. Giulietta became the Countess Gallenberg. Beethoven told Schindler that after her marriage she sought him out in Vienna, and she wept, but that he despised her.

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Yet during the sad period of the winter of 1802–03 Beethoven composed the Second Symphony, a joyous, "a heroic lie," to borrow the descriptive phrase of Camille Bellaigue. For many years biographers of Beethoven gave 1800 as the date of the composition. Autograph sketches bought by Kessler of Vienna, for from one florin twenty-five to three florins, at the sale of the composer's effects, fix the year as 1802. These sketches contain the musical ideas of the Pianoforte Concerto in D major (1805), of the overture on the name of Bach (1822), of an overture, or an opera, "Macbeth" (1808). The sketches for the symphony are mixed with those of three sonatas for pianoforte and violin (Op. 30); three pianoforte sonatas (Op. 31); the trio, "Tremate" (Op. 116). The symphonic sketches fill completely seven large pages.

The autograph score of the Second Symphony has been lost, and it thus shared the fate of that of the First Symphony. The separate parts were published in March, 1804, by the Bureau of Arts and Industry (afterward Haslinger) at Vienna. The title ran: "Grand Symphony, composed and dedicated to His Highness Monseigneur the Prince Charles de Lichnowsky,* by Louis Beethoven, Op. 36." The score was not published until 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

* An interesting account of this prince and his relations with Beethoven is to be found in "Beethoven's Widmungen," by Dr. Carl Leeder, of Vienna, a series of articles contributed to *Die Musik*, Jahrg. III., Heft 12, 13, 19, 23; Jahrg. IV. (1904–05), Heft 21, 22.

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(Born at Leipsic, May 22, 1813; died at Vienna, February 13, 1883.)

This air is sung at the opening of the second scene of the first act of the opera. Elsa of Brabant, accused of murdering her brother, Gottfried, is summoned to answer the charge before Henry the Fowler. She then describes a night vision in which she saw a knight. On him she calls to defend her cause in the ordeal of battle ordained to test her innocence.

Langsam (slow), A-flat major, 4-4.

Einsam in trüben Tagen
Hab' ich zu Gott gefleht,
Des Herzens tiefstes Klagen
Ergoss ich in Gebet.
Da drang aus meinem Stöhnen
Ein Laut so klagevoll,
Der zu gewalt'gem Tönen
Weit in die Lüfte schwoll:
Ich hort' ihn fern hin hallen,
Bis kaum mein Ohr er traf;
Mein Aug' ist zugefallen,
Ich sank in süssen Schlaf.—

Oft when the hours were lonely
I unto Heaven have prayed,
One boon I ask'd for only,
To send the orphans aid:
I prayed in tears and sorrow,
With heavy heart and sore,
Hoping a brighter tomorrow
Yet was for us in store.
Afar my words were wafted,
I dreamt not help was nigh,
But One on high vouchsaf'd it,
While I in sleep did lie.

In lichter Waffen Scheine
Ein Ritter nahte da,
So tugendlicher Reine
Ich keinen noch ersah:
Ein golden Horn zur Hüften,
Gelehnet auf sein Schwert,
So trat er aus den Lüften
Zu mir, der Recke werth:
Mit züchtigem Gebaren
Gab Tröstung er mir ein:
Des Ritters will ich wahren,
Er soll mein Streiter sein.

I saw in splendor shining
A Knight of glorious mien,
On me his eyes inclining
With tranquil gaze serene;
A horn of gold beside him,
He leant upon his sword,
Thus when I erst espied him
'Mid clouds of light he soared:
His words so low and tender
Brought life renewed to me;
My guardian, my defender,
Thou shalt my champion be.

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Hört, was dem Gottgesandten	This is the prize I offer
Ich biete für Gewähr:	To him whom Heaven shall send:
In meines Vaters Landen	The lands and crown I proffer,
Die Krone trage er;	My sire to me did lend:
Mich glücklich soll ich preisen,	As lord I will declare him,
Nimmt er mein Gut dahin,—	And glory in his fame,
Will er Gemahl mich heissen,	If in his heart he'll wear me,
Geb' ich ihm, was ich bin.	I'll give him all I am.

(*English translation by* NATALIA MACFARREN.)

The orchestral accompaniment of this second scene is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba kettledrums, harp, and strings.

"Lohengrin," an opera in three acts, text and music by Wagner, was produced at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; Henry, Höfer; the Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

Rosalie Agthe was born at Weimar, June 25, 1827; she died there on January 26, 1906. She studied with Franz Götze, created at Weimar besides Elsa the parts of Margiana and Chimene in the two operas of Cornelius, and married Feodor von Milde, mentioned above. She left the stage in 1876. Letters from Cornelius to the two singers have been published (1901). Their son Franz was since 1878 a baritone at the Hanover Opera House.

The scheme of "Lohengrin" was laid out by Wagner at Marienbad in the summer of 1845. The first act was completed at Grossgraufen between May 12 and June 8, 1847.

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America" at an Orchestral Union Concert, Mr. Zerrahn conductor, March 26, 1856; the "Frauenchor" was performed here at a concert of the same society on January 3, 1855.

Selections from the opera were sung at Mechanics Hall, April 27, 1872, at a concert arranged by Richard C. Dixey. The solo singers were Mrs. Osborne, Dr. Langmaid, and Mr. Schlesinger. The orchestra was represented by Messrs. Dixey and Tucker, pianists.

The first performance of "Lohengrin" in Boston was in Italian at the Globe Theatre, December 14, 1874. Elsa, Mme. Albani; Ortrud, Miss Cary; Lohengrin, Carp; Telramund, del Puente; the King, Scolara; the Herald, Hall. Mr. Muzio conducted.

The first performance here in German was on March 27, 1877. Elsa, Mme. Pappenheim; Ortrud, Mme. Perl; Lohengrin, Werrenrath; Telramund, Preusser; the King, Blum; the Herald, W. Formes. Mr. Neuendorff conducted.

The first performance in the United States was at the Stadt Theatre, New York, April 3, 1871. Elsa, Mme. Lichtmay; Ortrud, Mme. Frederici; Lohengrin, Habelmann; Telramund, Vierling; the King, Franosch; the Herald, W. Formes. Mr. Neuendorff conducted.

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"Don Quixote" (Introduction, Theme with Variations, and Finale): Fantastical Variations on a Theme of a Knightly Character, Op. 35 Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Quixote (Introduzione, Tema con Variazioni, e Finale): Fantastische Variationen über ein Thema ritterlichen Charakters," was composed at Munich in 1897. (The score was completed on December 29th of that year.) It was played for the first time at a Gürzenich Concert, Cologne, from manuscript, Franz Wüllner conductor, March 8, 1898. Friedrich Grützmacher was the solo violoncellist. Strauss conducted his composition on March 18, 1898, at a concert of the Frankfort Museumgesellschaft, when Hugo Becker was the violoncellist. It is said that Becker composed an exceedingly piquant cadenza for violoncello on the Quixote motive for his own enjoyment at home. The first performance in the United States was by the Chicago orchestra, Chicago, Theodore Thomas conductor, January 7, 1899, Bruno Steindel 'cellist.

The work is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, one double-bassoon, six horns, three trumpets, three trombones, one tenor tuba, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, tambourine, wind-machine, harp, sixteen first violins, sixteen second violins, twelve violas, ten 'cellos, eight double-basses. It is dedicated to Joseph Dupont.

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Mässiges Zeitmass (moderato), D major, 4-4. Don Quixote plunged himself deeply in his reading of books of knighthood, "and in the end, through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. His fantasy was filled with those things that he read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests, and other impossible follies."* The first theme (wind instruments) foreshadows the typical Don Quixote motive, and is here typical of knight-errantry in general. The next section (strings) represents the idea of knightly gallantry, and the whole theme ends with the passages that include the strange harmonies and portray his madness. These strange progressions recur frequently throughout the work. "He does not dream," says Mr. H. W. Harris, "that his reasoning is at fault or that he is the victim of self-delusion; on the contrary, he ascribes all such discrepancies to magic, by which he believes himself to be persecuted, which is clearly being employed to make things appear otherwise than his judgment assures him they really should be."

The first section of the first theme is ornamented (violas). Don Quixote grows more and more romantic and chivalric. He sees the Ideal Woman, his lady-love (oboe). The trumpets tell of a giant attacking her and her rescue by a knight. "In this part of the Introduction, the use of mutes on all the instruments—including the tuba, here so treated for the first time—creates an indescribable effect of vagueness and confusion, indicating that they are mere phantasms with which the Knight is concerned, which cloud his brain." A Penitent enters (muted violas *ff*). Don Quixote's brain grows more and more confused. The orchestral themes grow wilder. An augmented version of the first section of the theme (brass), followed by a harp glissando, leads to shrill discord—the Knight is mad. "The repeated use of the various sections of the first theme shows that his madness has something to do with chivalry." Don Quixote has decided to be a Knight-errant.

* Quotations from the novel itself are here taken from the translation into English by Thomas Shelton (1612, 1620).—P. H.

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Theme.

"Don Quixote, the knight of the sorrowful countenance; Sancho Panza." Moderato, D minor, 4-4. The Don Quixote theme is announced by solo 'cello. It is of close kin to the theme of the introduction. Sancho Panza is typified by a theme given first to bass clarinet and tenor tuba; but afterward the solo viola is the characteristic instrument of Sancho.

Variation I.

The Knight and the Squire set out on their journey. "In a leisurely manner," D minor, 12-8. The beautiful Dulcinea of Toboso inspires the Knight (a version of the Ideal Woman theme), who soon sees some windmills (brass) and prepares to attack. A breeze arises (wood-wind and strings), and the Knight, angry at the challenge, attacks, and is knocked down by the sails (run in wood-wind, harp glissando, heavy drum-beats).

Variation II.

The victorious Battle against the Host of the Great Emperor Alifonfaron. "Warlike," D major, 4-4. There is a cloud of dust; surely a great army approaches; the Knight rushes to fight, in spite of the warnings of Sancho, who sees the sheep. There is a pastoral figure (wood-wind), and out of the dust-cloud (strings) comes a chorus of "Ba-a-a-a" (muted brass). Don Quixote charges, and puts the foe to confusion.

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VARIATION III.

The Dialogues of the Knight and the Squire. Moderato, 4-4. Sancho questions the worth of such a life. Don Quixote speaks of honor and glory (first theme), but Sancho sees nothing in them. The dispute waxes hot. Don Quixote speaks nobly of the ideal. Sancho prefers the easy and comfortable realities of life. At last his master is angry and bids him hold his tongue.

VARIATION IV.

The Adventure with the Penitents. "Somewhat broader," D minor, 4-4. A church theme (wind instruments) announces the approach of a band of pilgrims. Don Quixote sees in them shameless robbers and desperate villains, and he attacks them. They knock him senseless and go on their prayerful way. Sancho, sorely disturbed, rejoices when his master shows signs of life, and, after he has helped him, lies down by his side and goes to sleep (bass tuba, double-bassoon).

VARIATION V.

The Knight's Vigil. "Very slow," 4-4. Don Quixote is ashamed to sleep. He follows the knightly custom and holds watch by his armor. Dulcinea answers his prayers and appears to his vision (the Ideal Woman theme, horn). A cadenza for harp and violins leads to a passage indicative of his rapture.

VARIATION VI.

The Meeting with Dulcinea. G major, 2-4, 3-4. A common country wench comes along (wood-wind, tambourine), and Sancho by way of jest points her out to his master as Dulcinea. The Knight cannot believe it. Sancho swears it is so. The Knight suddenly knows that some magic has worked this transformation, and he vows vengeance.

VARIATION VII.

The Ride through the Air. D minor, 8-4. Knight and Squire sit, blindfolded, on a wooden horse, which, as they have been made to be-

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lieve, will bear them through the air. Their respective themes soar skyward. The wind whistles about them (chromatic flute passages, harp, drum-roll, wind-machine). They stop suddenly (long-held bassoon note), and, looking about them, they think themselves still on the ground. "The persistent tremolo of the double-basses on one note may be taken to mean that the two did not really leave the solid earth."

Variation VIII.

The Journey in the Enchanted Bark. Don Quixote sees an empty boat, and he is sure it is sent by some mysterious power, that he may do a glorious deed. He and Sancho embark. His typical theme is changed into a barcarolle. The boat upsets, but they succeed in gaining the shore; and they give thanks for their safety (wind instruments religioso).

Variation IX.

The Combat with two Magicians. "Quickly and stormily," D minor, 4-4. Don Quixote is again on his famous horse, eager for adventure. Two peaceable monks are jogging along on their mules, and the Knight sees in them the base magicians who have worked him harm. He charges them and puts them to flight. The two themes are a version of the Don Quixote motive and an ecclesiastical phrase for the bassoons.

Variation X.

Don Quixote, defeated by the Knight of the White Moon, returns home, and resolves to be a shepherd. "Know, sir," said the Knight of the White Moon, "that I am styled the Bachelor Samson Carrasco, and am one of Don Quixote's town; whose wild madness hath moved as many of us as know him to compassion, and me amongst the rest most; and believing that the best means to procure his health is to keep him quiet, and so to have him in his own house, I thought upon this device." So said this knight after the furious battle which is thus described:—

"They both of them set spurs to their horses, and the Knight of the

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White Moon's being the swifter, met Don Quixote ere he had run a quarter of his career so forcibly (without touching him with his lance, for it seemed he carried it aloft on purpose) that he tumbled horse and man both to the ground, and Don Quixote had a terrible fall; so he got straight on the top of him; and, clapping his lance's point upon his visor, said, 'You are vanquished, Knight, and a dead man, if you confess not, according to the conditions of our combat.' Don Quixote, all bruised and amazed, without heaving up his visor, as if he had spoken out of a tomb, with a faint and weak voice, said, 'Dulcinea del Toboso is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weakness defraud this truth; thrust your lance into me, Knight, and kill me, since you have bereaved me of my honor.' 'Not so truly,' quoth he of the White Moon, 'let the fame of my Lady Dulcinea's beauty live in her entireness; I am only contented that the grand Don Quixote retire home for a year, or till such time as I please, as we agreed, before we began the battle.' And Don Quixote answered that, so nothing were required of him in prejudice of his lady Dulcinea, he would accomplish all the rest, like a true and punctual knight." The variation portrays the fight. The pastoral theme heard in the second variation—the battle with the sheep—reappears. Don Quixote loses one by one his illusions.

Finale.

The death of Don Quixote. "Very peacefully," D major, 4-4. The typical theme of the Knight takes a new form. The queer harmonies in a section of this theme are now conventional, commonplace. "They stood all gazing one upon another, wondering at Don Quixote's sound reasons, although they made some doubt to believe them. One of the signs which induced them to conjecture that he was near unto death's door was that with such facility he was from a stark fool become a wise man. For, to the words already alleged, he added many more so significant, so Christian-like, and so well couched, that without doubt they confidently believed that Don Quixote was become a right wise man. . . . These heavy news opened the sluices of the tears-ful and swollen-blubbering eyes of the maid, of the niece, and of his good

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Squire Sancho Panza; so that they showered forth whole fountains of tears and fetched from the very bottom of their aggrieved hearts a thousand groaning sighs. For in effect (as we have already declared elsewhere) whilst Don Quixote was simply the good Alonso Quixano, and likewise when he was Don Quixote de la Mancha, he was ever of a mild and affable disposition and of a kind and pleasing conversation: and therefore was he not only beloved of all his household, but also of all those that knew him. . . . He had no sooner ended his discourse and signed and sealed his will and testament, but a swooning and faintness surprising him, he stretched himself the full length of his bed. All the company were much distracted and moved thereat, and ran presently to help him; and during the space of three days, that he lived after he had made his will, he did swoon and fall into trances almost every hour. All the house was in a confusion and uproar; all which notwithstanding the niece ceased not to feed very devoutly: the maid servant to drink profoundly, and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface or at least moderate in the mind of the inheritor the remembrance or feeling of the sorrow and grief which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhor all the books of errant chivalry. The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailful plaints and blubbering tears of the bystanders, he yielded up the ghost, that is to say, he died."

"Tremolos in the strings indicate the first shiver of a deadly fever." The Knight feels his end is near. Through the 'cello he speaks his last words. He remembers his fancies; he recalls the dreams and the ambitions; he realizes that they were all as smoke and vanity; he is, indeed, ready to die.



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"D'Amour l'ardente flamme" from "La Damnation de Faust," Part IV., Scene 15 Hector Berlioz

(Born at Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Marguerite is alone in her chamber.
Andante un poco lento, F major, 3-4.

D'amour l'ardente flamme
Consume mes beaux jours.
Ah! la paix de mon âme
A donc fui pour toujours.

Son départ, son absence,
Sont pour moi le cercueil,
Et loin de sa présence
Tout me parait en deuil.

Alors ma pauvre tête
Se dérange bientôt;
Mon faible cœur s'arrête,
Puis se glace aussitôt.

Sa marche que j'admire,
Son port si gracieux,
Sa bouche au doux sourire,
Le charme de ses yeux,

Sa voix enchanteresse
Dont il sait m'embraser,
De sa main la caresse,
Hélas! et son baiser!

Ah me! my heart is heavy,
My peaceful days are gone,
All in sadness departed,
Forevermore are flown.

When my love is not near me
The dark grave do I see,
And all the world is changed,
Ah, so bitterly!

Alas! my brain is turned,
And my might is distraught;
My senses ever wander,
Pondering one sad thought.

His form, so noble, haunts me,
His lofty bearing high,
The lips that smiled so softly,
The glance of his eye,

His voice, the magic flow
Of his words, and the bliss
In the clasp of his hand,
And, ah me, his kiss!

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BEETHOVEN
Overture to "Leonore," No. 1, Op. 138 — IV. February 16
Symphony No. 2, in D major, Op. 36 — V. March 15

BERLIOZ
"D'amour l'ardente flamme," from "La Damnation de Faust"
Mme. FARRAR V. March 15

BRAHMS
Symphony No. 4, in E minor, Op. 98 — I. November 3

DUKAS
"L'Apprenti Sorcier" ("The Sorcerer's Apprentice") (after a Ballad by Goethe) — III. January 5

HANDEL
Scena, "Sweet Bird," etc., from "L'Allegro, il Penseroso, ed il Moderato" (Flute Obbligato, Mr. Maquarre) Mme. MELBA I. November 3

HAYDN
Symphony in E-flat major (B. & H. No. 1) — III. January 5

JOACHIM
Concerto (in the Hungarian manner) for Violin and Orchestra, Op. 11
ANTON WITEK IV. February 16

LISZT
"Ce qu'on entend sur la Montagne," Symphonic Poem No. 1 (after Victor Hugo) — IV. February 16

LOEFFLER
"La Mort de Tintagiles," Dramatic Poem after the Drama of M. Maeterlinck for Full Orchestra and Viole d'Amour, Op. 6
(Viole d'Amour, Émile Férir) I. November 3

MENDELSSOHN-BARTHOLDY
Overture, "Sea-calm and Prosperous Voyage," Op. 27 — II. December 1

MOZART
Two arias from "The Marriage of Figaro": (*a*) Porgi Amor, (*b*) Voi, che sapete Mme. MELBA I. November 3
Symphony in E-flat major (K. 543) — II. December 1

RACHMANINOFF
"The Island of the Dead," Symphonic Poem to the Picture by A. Böcklin, Op. 29
II. December 1

SCHELLING
Impressions (from an Artist's Life) in form of Variations on an Original Theme for Orchestra and Pianoforte
ERNEST SCHELLING III. January 5

STRAUSS
Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24 — III. January 5
"Don Quixote" (Introduction, Theme with Variations, Finale): Fantastic Variations on a Theme of Knightly Character, Op. 35
V. March 15

TSCHAIKOWSKY
Concerto in D major, for Violin and Orchestra, Op. 35
FRITZ KREISLER II. December 1

WAGNER
Prelude to "Die Meistersinger von Nürnberg" — I. November 3
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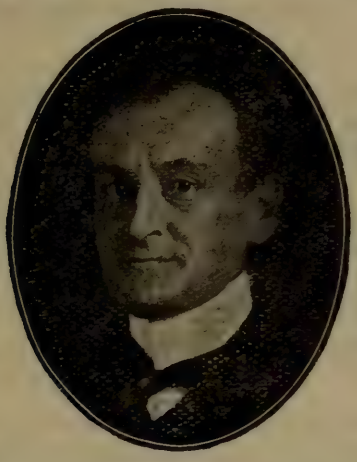
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D'une amoureuse flamme
Consument mes beaux jours.
Ah! la paix de mon âme
A donc fui pour toujours!

Je suis à ma fenêtre
Ou dehors tout le jour:
C'est pour le voir paraître
Ou hâter son retour.

Mon cœur bat et se presse
Des qu'il le sent venir;
Au gré de ma tendresse
Puis-je le retenir!

O caresses de flamme!
Que je voudrais un jour
Voir s'exhaler mon âme
Dans ses baisers d'amour.

Ah, me! my heart is heavy,
My peaceful days are gone,
All in sadness departed,
Forevermore are flown.

To greet him from my window
Do I gaze all the day:
I stir out, if to meet him
Then I only may.

For him doth my bosom
Ever cry out and pine.
Oh, if I might but clasp him
And keep him ever mine!

Once again to behold him
And kiss him fain were I;
E'en death itself were blissful,
In one last kiss to die.

(*English translation from Chappell & Co.'s edition.*)

The orchestral accompaniment is scored for two flutes, English horn, two clarinets, two horns, strings.

The air was sung at a concert of the Boston Symphony Orchestra in Boston on October 23, 1886, by Mme. Lilli Lehmann.

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Overture to the Opera "Tannhäuser" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

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The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

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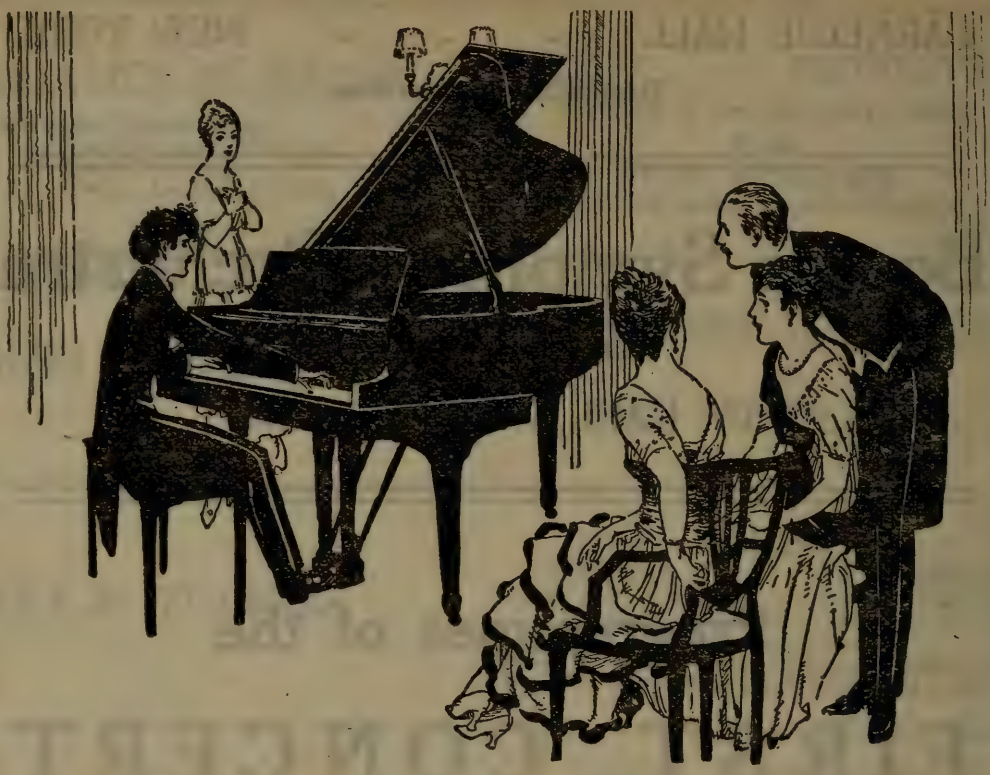
SATURDAY AFTERNOON, NOVEMBER 6

AT 2.30

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Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.
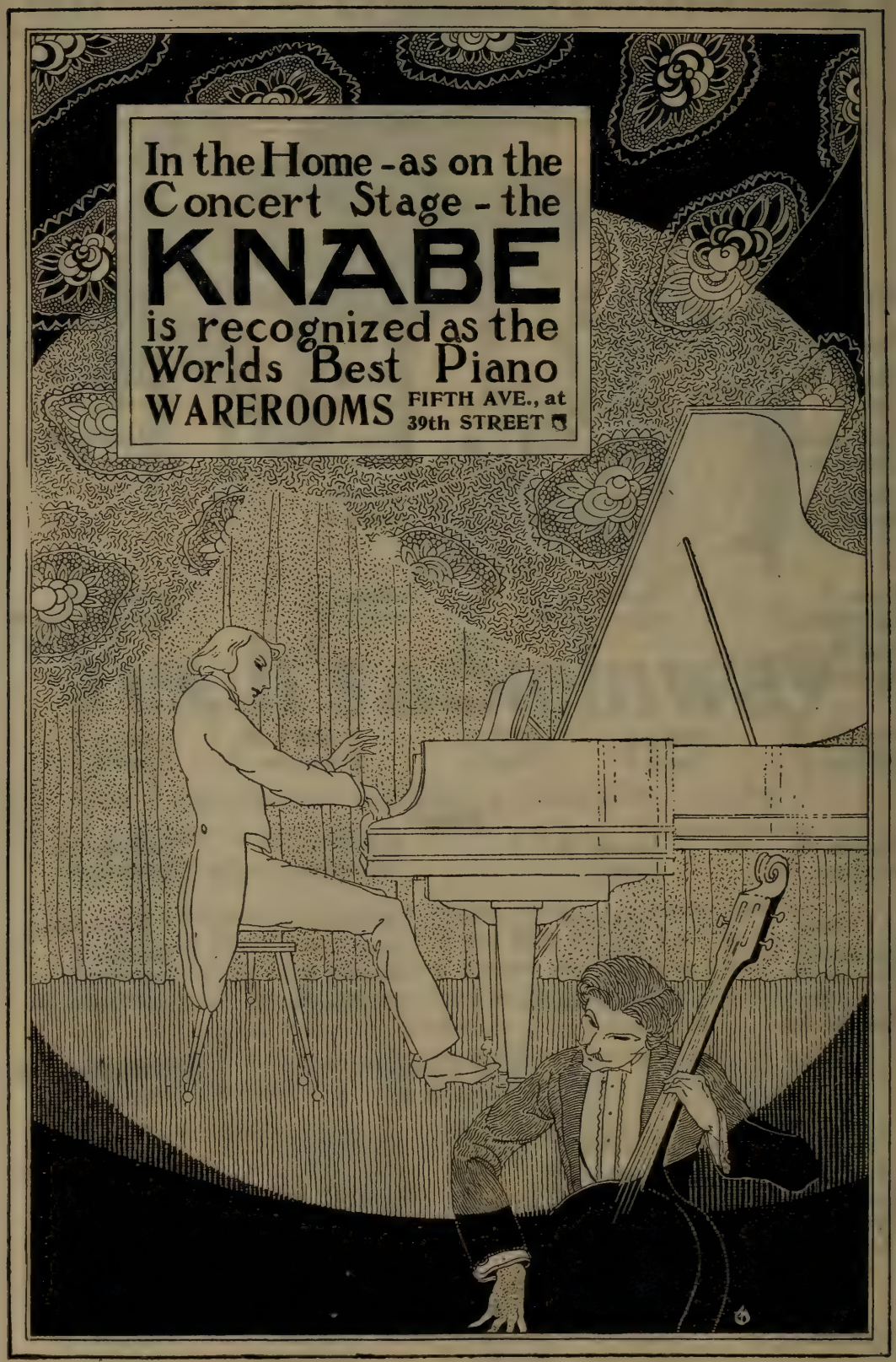
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Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
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Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

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PROGRAMME

Brahms Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Schumann Overture to Byron's "Manfred," Op. 115

Strauss . . . Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24

Dvořák Dramatic overture, "Husitská," Op. 67

There will be an intermission of ten minutes after the symphony

Symphony in E minor, Op. 98 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Mr. Max Kalbeck, whose Life of Brahms, not yet completed, contains 1,823 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich Concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner, and he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works, and a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara

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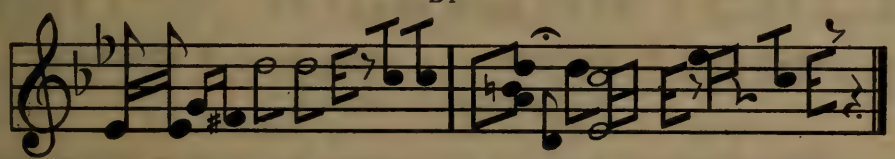
Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If people like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen for correction of the parts. Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic Concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus Concert in Leipsic of February 18, 1886.

This symphony was performed at the Philharmonic Concert in Vienna on March 7, 1897, the last Philharmonic Concert heard by Brahms. We quote from Miss May's biography: "The fourth sym-

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phony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever." *

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

OVERTURE TO BYRON'S "MANFRED," OP. 115 . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann, as many other Germans of his day, was a passionate admirer of Byron. He wrote a chorus and an aria for an opera, founded on "The Corsair," but he abandoned his purpose, and the music was not published. He set to music three of the "Hebrew Melodies." His perturbed spirit found delight in "Manfred," and he said that he never

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft." March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—ED.

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devoted himself to composition with such lavish love and concentration of power as in writing the music of "Manfred." Wâsielewski tells us that, when Schumann once read the poem aloud at Düsseldorf, his voice broke, he burst into tears, he was so overcome that he could read no more.

His music to "Manfred" was written for performance in the theatre. Yet he made changes in the text: he introduced four spirits instead of seven in the first act; he abridged the songs of these spirits; he disregarded the significance of the seventh, that saith:—

> The star which rules thy destiny
> Was ruled, ere earth began, by me;

he curtailed the incantation scene, shortened the dialogue, neglected the opportunity offered in the "Song of the Three Destinies," and at the close introduced a "Chorus from a Distant Cloister."

In 1849 (May 31) he wrote to Franz Liszt at Weimar: "I have practically finished one rather big thing—the music to Byron's 'Manfred.' It is arranged for dramatic performance, with an overture, entr'actes, and other occasional music, for which the text gives ample scope." On December 21, 1851, he wrote to Liszt: "I am returning 'Manfred' herewith. I have examined text and music again, with the assistance of Hildebrandt and Wolfgang Müller, and I think it may now be risked on the stage. I am now convinced that all the apparitions must come on as real people. I intend writing to Mr. Genest (manager of the Weimar Theatre) later about certain stage arrangements. As to the music, dear friend, I hope you will like the overture. I really consider it one of the finest of my brain children, and wish you may agree with me. In the melodramatic portions, where the music accompanies the voice, half the strings would be sufficient, I imagine. These matters can be decided at rehearsal. The main thing is still, of course, the impersonation of Manfred, for whom the music is but a setting. I should be very grateful if you could assist in bringing home to the Weimar actors the importance of this fine part."

Clara Schumann entered in her diary of 1848: "Robert completed

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his opera ["Genoveva"] on August 4th. He immediately began on a new work, a sort of melodrama, Byron's 'Manfred,' which stirred him to an extraordinary degree. He read it to me, and I was deeply moved. Robert has arranged the poem according to his own ideas, to make it suitable for a performance in the theatre, and he will begin composition as soon as he has finished much other work which is pressing." This "other work" included the arrangement of the C major Symphony for pianoforte (four hands), "a most boresome job," and the "Children's Pieces" ("40 Pianoforte Pieces for the Young," Op. 68). Clara wrote on November 4 that he had completed the overture to "Manfred": "It seems to me one of his most poetic and affecting works." She wrote in her diary on November 14: "Robert brought home at night a bottle of champagne for the birthday festival of the first section of his 'Manfred,' which he finished to-day." On November 22 he played to her the first section, "which must be very effective on the stage and with the instrumentation, which seems to me wholly original."

The first performance—stage performance—with this music was at Weimar, under Liszt's direction, June 13, 1852. There were three performances. They who say that Liszt was never interested in Schumann's works forget this production, as well as the performances of "Genoveva" at Weimar in 1855 (after the production at Leipsic in 1850), the overtures of these respective works and "The Bride of Messina," the symphonies in B-flat and D minor, "Paradise and the Peri," and "Faust's Transfiguration." At this performance at Weimar the part of Manfred was played by Grans, according to Ramann; but Liszt in a letter to Schumann (June 26, 1852) says that the actor at the second performance was Pötzsch. Liszt had invited the composer to attend the first performance, and "if he should come alone" to stay with him at the Altenburg. He wrote in June: "I regret extremely that you could not come to the second performance of your 'Manfred,' and I believe that you would not have been dissatisfied with the musical preparation and performance of that work (which I count among your greatest successes). The whole impression was a thoroughly noble, deep, elevating one, in accordance with my expectations. The part of Manfred was taken by Mr. Pötzsch, who rendered it in a manly and intelligent manner." He advised him to write a longer orchestral introduction to the Ahriman chorus, and then he asked if he might keep the manuscript score as a present. This wish was not granted, for in a letter to Clara Schumann in the fall of that year he wrote: "It is not without regret that I obey your wish, Madame, in returning



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to you the autograph score of 'Manfred,' for I confess that I had flattered myself a little *in petto* that Robert would leave it with me in virtue of *possession* in a friendly manner. Our theatre possesses an exact copy, which will serve us for subsequent performances of 'Manfred'; I was tempted to send you this copy, which, for revision of proofs, would be sufficient, but I know not what scruple of honor kept me from doing so. Perhaps you will find that it is possible generously to encourage my slightly wavering virtue, and in that case you will have no trouble in guessing what would be to me a precious reward." After the death of Schumann his wife waged open and hot warfare against Liszt and his followers. She went even so far as to erase in her complete and revised edition of her husband's works the dedication to Liszt which Schumann had put at the head of his Fantasie, Op. 17.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

It begins with "three hurried, syncopated gasps" of the orchestra. An introduction follows, Langsam (slow), E-flat minor, 4-4. (The tonality is E-flat minor, but Schumann wrote the signature of E-flat major, and wrote in the G-flats and C-flats as accidentals.) There are hints of the theme of the following quick movements. The tempo is quickened, and a climax leads to the main body of the overture, which begins, In leidenschaftlichem Tempo (in a passionate tempo), E-flat minor, 4-4, with the passionate first theme, which is developed. There is a modulation to C-sharp minor, as the entrance of the second

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theme approaches. The second theme is a pathetic melody, which is constantly modulating. This is known as the Astarte melody, for in the drama it always has reference to Astarte, Manfred's dead sister. This theme is developed, and there are two subsidiary themes: a passionate one in F-sharp minor; the other, in F-sharp major, is more peaceful. The first part merges gradually into the free fantasia. Near the end of the working-out section there is a new and frantic theme for violas and violoncellos. At the beginning of the third part the first theme returns in the tonic, but there are deviations from the plan of the first part. The coda is short and in the slow tempo of the introduction. A bit of the Astarte motive is heard from the woodwind. "The violins gasp out a brief reminiscence of the first theme; and then the overture, as it were, groans itself to rest."

"Tod und Verklärung" ("Death and Transfiguration"), Tone-poem for Full Orchestra, Op. 24 Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuter's "Lexikon der deutschen Konzertliteratur," was held June 19–22. There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."

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The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The first performance in Boston was at a Symphony Concert, February 6, 1897. It was performed again at Symphony Concerts in Boston, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906, January 2, 1909, November 26, 1910, February 17, 1912, February 7, 1914.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The Philharmonic Society of New York, Mr. Stransky conductor, performed it in Boston on November 2, 1913.

"Death and Transfiguration" is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.
Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.

Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer

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Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.



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LITERATURE UPON REQUEST

Ritter influenced Strauss mightily. Strauss said of him to a reporter of the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the Childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups.

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The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

Dramatic Overture, "Husitská," Op. 67 Anton Dvořák

(Born at Mühlhausen (Nelahozeves), near Kralup (Bohemia), September 8, 1844; died at Prague, May 1, 1904.)

Dvořák was invited to write an overture for the opening of the new Bohemian theatre at Prague, November 18, 1883. As far back as 1786 there was at Prague a small and wretched theatre, in which Czech was the stage language. Czech was some time afterward permitted on the stage of the German theatre recognized by the government. Plays in this language were performed only on Sunday afternoon, but in 1848 such performances were held twice a week.

The Czechs had their own theatre—"Interimstheater"—in 1862. It was small and cramped. Other buildings were tried, but the corner-stone of a new national theatre was laid in 1868, and Smetana's opera, "Dalibor," was performed in celebration. While this opera-house was building, a new Bohemian theatre of wood was used for Czech plays and operas, but the National Theatre was finally dedicated June 11, 1881. Smetana's "Libussa" was performed. The composer, stone-deaf, sat in the directors' box, saw the enthusiasm, and heard not a note of his

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music. This theatre was burned to the ground September 28 of that year. The fire kindled national pride. Concerts were given throughout Bohemia, meetings were held even in villages, the poorest contrived to give something. The new National Theatre was opened November 18, 1883. Again the opera was "Libussa." No mention was made in the German music journals of this "Husitská" Overture by Dvořák, although the dedication of the theatre was reported and the opera named.

Dvořák for some years was a viola player in bands that picked up money at cafés and dance halls. The band that he belonged to in 1862 was chosen to supply the incidental music at the Interimstheater; and, when the National Theatre was established, he joined the orchestra. Smetana was the conductor (1866–74).

The "Husitská" Overture was played at London, March 20, 1884, and at Berlin, November 21, 1884, in each instance under the direction of the composer. The first performance in the United States was at New York, October 25, 1884, at one of Mr. Van der Stucken's Novelty Concerts. The overture has been played in Boston at concerts of the Boston Symphony Orchestra, November 26, 1892, December 21, 1901, March 16, 1907, January 27, 1912, October 18, 1913.

It was Dvořák's purpose to celebrate in music the wars of the Hussites, and he used a phrase from a Hussite hymn as one important theme, which undergoes many changes. The theme is solemn, defiant, plaintive, a rallying-cry in battle. When the overture was produced in Vienna (1892), Hanslick said in the course of his review: "The Allegro is of fanatical spirit, as though passages were orchestrated with hatchets, scythes, and battle maces." Indeed, melancholy and fanaticism here go hand in hand; and the fanaticism of the Hussites found expression occasionally in rude music, as when Ziska, their general, dying of the plague, ordered his flesh to be exposed as prey to birds and wild beasts; "but that his Skin should be made a Drum, assuring them, the Enemy would fly at the very Beat of it; What he desir'd was done, which had the Effect he promis'd."

This Ziska is in the great gallery of opera. There is Kott's "Ziskuv dub" (Brünn, 1841); Mazawiek's "Ziskuv dub" (Prague, 1847); and there is "Ziska vom Kelch," by Sobolewski (Königsberg, 1851). Is the flaying of the dead hero the attraction of the last scene, or does the opera end with a drum solo? And what became of the Ziska drum?

The story of the drum was accepted by many even in the sceptical eighteenth century. Frederick the Great, who was addicted to the flute, bore off Ziska turned to noise among the spoils of war, when he returned from Bohemia to his own town. Voltaire asked him in verse concerning the exploit, and the king answered him in verse. These two poems (1743) would not pass even with Sir Andrew Aguecheek as "very gracious fooling." There is a picture of this drum in the Boston Public Library (*Magasin Pittoresque*, Paris, 1843, pp. 130, 131). The skin is that of a man, and it is taken from his back and chest.

The "Husitská" Overture was one of the orchestral pieces played at the Music Festival in Prague (November 6–11, 1901) in celebration of Dvořák's sixtieth birthday.

Huss and his followers have been thus treated in music:—

"Johann Huss," oratorio, Löwe (1842); "Die Hussitenbraut," opera by Šebor (1868); Henri Kling's music to Tognetti's drama, "Johann

Huss" (about 1875); "Die Hussiten von Naumburg," play by Kotzebue, music by Salieri (1803), also by B. A. Weber, Chr. Schulz, Ign. Walter, Kranz, Ebell; Méhul wrote music for Duval's drama, "Les Hussites," an adaptation of Kotzebue's play (Paris, 1804); "Johann Huss," opera in four acts by Angelo Tessaro (Padua, 1886; revived at Treviso, 1898); Smetana's symphonic poems, "Tabor" (1878), "Blanik" (1879); Fibisch's "Blanik" (1881).

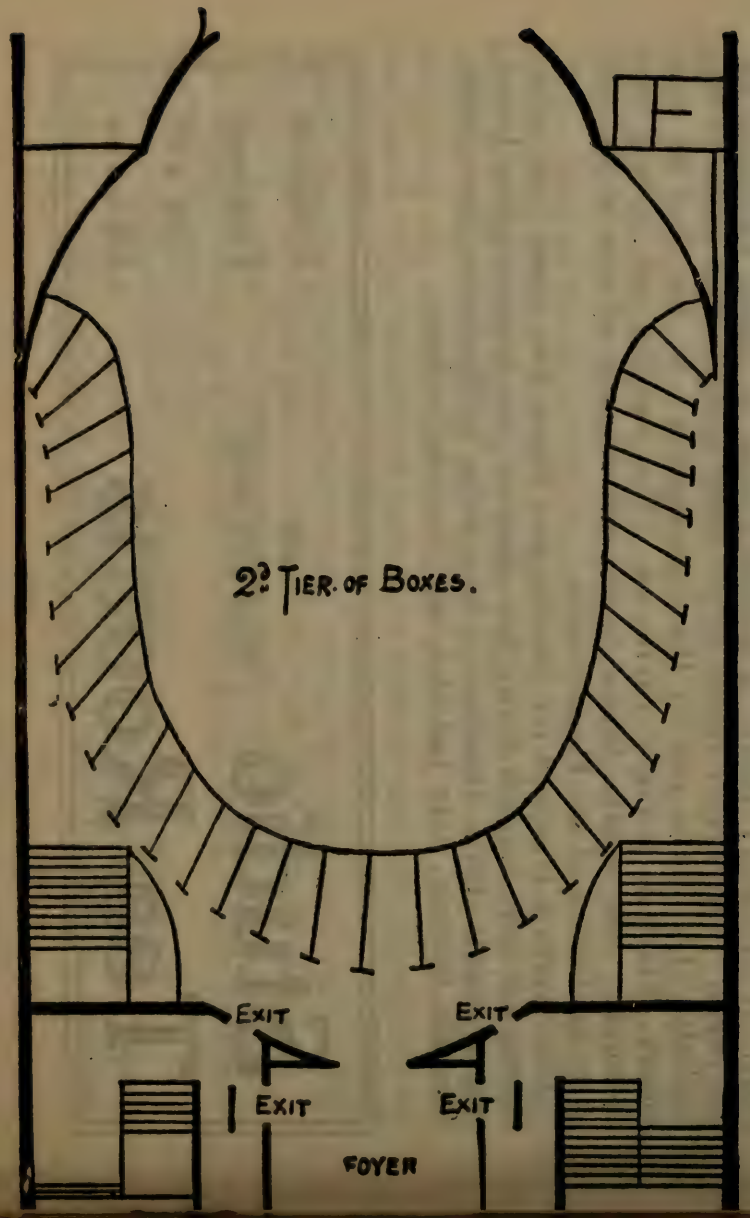
Czechs a few years ago applied to Petrograd for the canonization of John Huss, whom they would prefer to Saint John Nepomuc as the national saint. They say that the latter was a money-lender, who recovered his loans by spiritual terrors. Yet some excellent men have claimed that Huss was a Devil-worshipper and believed in the perfect equality of the powers of good and evil. "Those old-fashioned enough to admire . . . George Sand's 'Consuelo' will remember the prominence she gives to this theory, which is, besides, likely enough when we consider the affinities between Bohemia and the Danubian provinces, which formed in Huss's time the seat of the Manichæan propaganda. It was doubtless this which caused the blameless Bohemian to be looked on by other Europeans as hardly human, and made Dugald Dalgetty to speak of Bethlem Gabor's service as on a par with the Janissaries'."

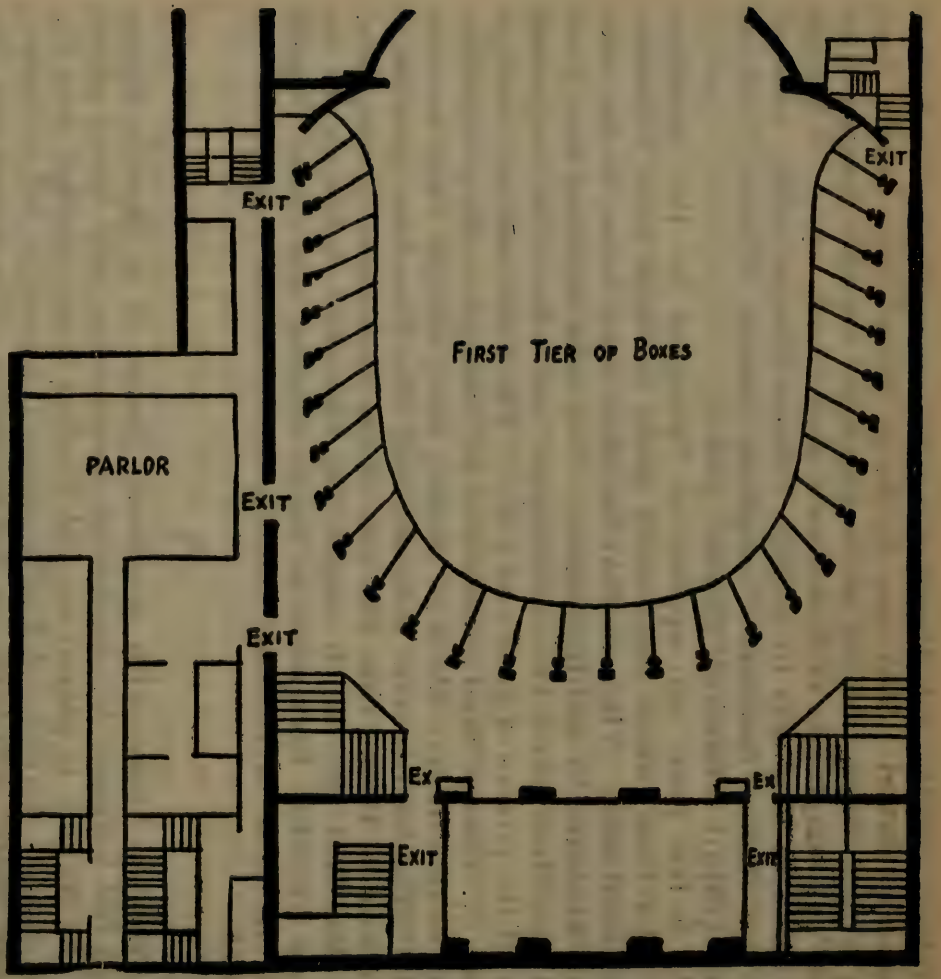
The overture begins with a solemn theme of a Hussite hymn played in full harmony by wood-wind instruments, with horns added later. The melody is played by the English horn, doubled now by flute and now by clarinet. A livelier phrase is played by full orchestra. The hymn returns fortissimo for full orchestra. The strings and the bassoons play swiftly ascending scale passages and full-swept chords against the hymn.

The main body of the overture, allegro con brio, C minor, begins with an agitated first theme, announced by the violas, then taken up by the violins and some of the wood-wind instruments and developed energetically. A subsidiary theme, a warlike phrase, is played fortissimo by the brass. The second theme is the same melody that followed immediately the initial one in the introduction. It, too, has its subsidiary, which is strongly rhythmed. The working out is long and elaborate. The solemn theme of the introduction returns at the end as an apotheosis of the Hussite faith.

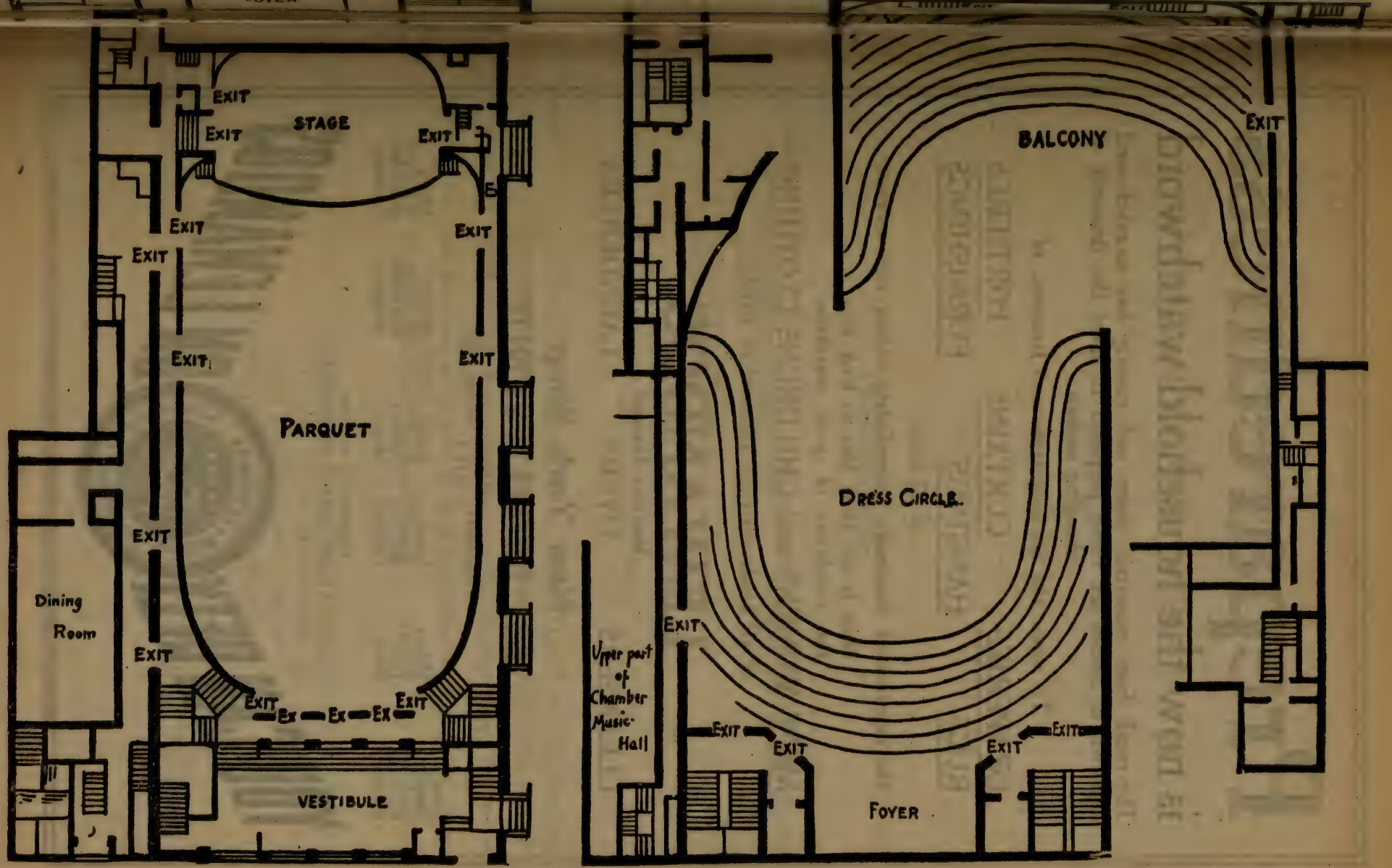
The overture is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp (*ad lib.*), and the usual strings.

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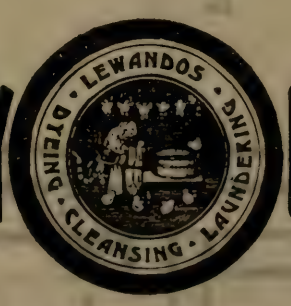
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Beethoven Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Ravel . Ma Mère l'Oye "(Mother Goose"), 5 Pièces Enfantines

I. Pavane de la Belle au Bois Dormant (Pavane of the Sleeping Beauty).
II. Petit Poucet (Hop o' my Thumb).
III. Laideronnette, Impératrice des Pagodes (Laideronnette, Empress of the Pagodes).
IV. Les Entretiens de la Belle et de la Bête (The Conversations of Beauty and the Beast).
V. Le Jardin Féerique (The Fairy Garden).

Loeffler . . "Le Mort de Tintagiles," Dramatic Poem after the Drama of M. Maeterlinck, for Full Orchestra and Viole d'Amour, Op. 6

(Viole d'Amour, Mr. Emile Férir)

Liszt Symphonic Poem, No. 3, "Les Préludes" (after Lamartine)

There will be an intermission of ten minutes after the symphony

Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna April 20, 1813.

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Beethoven in the same month vainly endeavored to produce them at a concert.

The first performance of the Seventh was at Vienna, in the large hall of the University, on December 8, 1813.

*
* *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance

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in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4* is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

* Mr. Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

WILFRIED KLAMROTH

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"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose,"* Five Children's Pieces) Joseph Maurice Ravel

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living in Paris.)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musicale Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

Towards the close of 1911 Ravel made a little ballet out of these pieces, and the dances were arranged by Mme. Jeanne Hugard. The ballet was performed on January 28, 1912, at the Théâtre des Arts, Paris. Jacques Rouché, now the Director of the Paris Opéra, produced the ballet, and Gabriel Grovlez conducted the orchestra. There was a Prelude to five tableaux, and there was an Apotheosis. The tableaux were: 1. Danse du Rouet et Scène. 2. Pavane de la Belle au Bois Dormant. 3. Les Entretiens de la Belle et la Bête. 4. Petit Poucet. 5. Laideronnette, Impératrice des Pagodes. The Apotheosis was entitled "Le Jardin Féerique." The characters of the ballet were Florine, La Belle, La Fée, Le Prince Charmant, Le Serpentin Vert, Laideronnette, La Bête, Two Gentlemen, a Maid of Honor, Two Ladies of the Bedchamber, Pagodes, Pagodines, Tom Thumb and his six brothers, three birds, three little Negroes, and Love.

The orchestral version performed at these concerts was made from the pianoforte pieces.

The first performance in this country was at a concert of the New York Symphony Orchestra, in the new Æolian Hall, New York, Mr. Walter Damrosch conductor, November 8, 1912. The Chicago Orchestra, Mr. Stock conductor, gave performances on December 27, 28, 1912. The first performance in Boston was by the Boston Symphony Orchestra, December 27, 1913. The second took place on March 7, 1914 (by request).

The suite is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons (the second interchangeable with a double-bassoon), two horns, kettledrums, bass drum, cymbals, triangle, tam-tam, jeu de timbres (à clavier), bells, celesta, harp, and the usual strings.

I. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

* Mother Goose in English does not tell fairy tales.—Ed.

EUGENE HEFFLEY

PIANIST and TEACHER

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The origin of the pavane and the derivation of the word are disputed. The Spanish Academy declares that *Pavana*—the word is found in Pisada in 1532—is derived from the Spanish *pavo*, peacock, "in allusion to the movements and ostentation of that bird." Chambers (1727) quotes the "Dictionnaire Trévoux" (1721): "A grave kind of dance, borrowed from the Spaniards, wherein the performers make a kind of wheel or tail before each other, like that of a peacock; whence the name"; so Compan, Littré, and others. Some say that the dance came from Italy; that pavana is reduced from *Padovana*, "Paduan"; "but the phonetic difficulties in identifying the two words are serious; and they are probably distinct terms, which may afterwards have sometimes been confused by those who knew the history of one of them only." The theory that the peacock gave the name to the dance is accepted by the majority.

Splendeur dorée et rose et bleue
D'un innombrable diamant,
Le paon miraculeusement
Développera son ample queue;

En la largeur de ses déplis
Tout un étal d'orfèvre tremble,
Et la Pavane lui ressemble,
Mais avec des pieds plus jolis.

But Desrat in his "Dictionnaire de la Danse" (Paris, 1895) asserts that the pavane of Henry III. was French. "It is true that Spanish pavanes were introduced among us, but it was only after the reign of that monarch, and there were already pavanes in France before 1574 when the son of Catherine de Médicis came to the throne. Furthermore Spanish pavanes have been brought to us especially by players of instruments and our pavane dances were danced to these airs. I have found the proof of this in the 'Orchésographie' of Thoinot-Arbeau, the first and the only author who has left us notes about the ancient dances: the serious manner in which he describes this dance clashes with the gay order of Spanish pavanes which remind one rather of the ancient dance, Canaries."

The pavane was the noble dance of Henry III.'s Court, the *grand bal*, as it was called, and it survived at the Court of Louis XIV. The pavane described by Thoinot-Arbeau is supposed to be of another kind: "The gentleman may dance it wearing his hat and his sword, and you ladies wearing your long dresses, walking quietly with a measured gravity, and the young girls with a humble expression, their eyes cast down, occasionally looking at the audience with a maidenly modesty." It was the pavane "which our musicians play at the wedding ceremony

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of a girl of good family . . . and the said Pavane is played by hautbois and sackbuts and called the *grand bal*, and it lasts until all those who dance have been two or three times round the room, unless they prefer to dance backwards and forwards." The chief dancers of the grand ballet made their entrance in Paris for more than a century to the tune of pavane. The middle classes also danced it. "The gentleman, his hat in one hand, his sword at his side, a large cloak thrown over his arm, gravely offered his right hand to his partner, rigid in her long train, heavy and stiff with gold and jewels. Like a couple of idols, the lord and the lady advanced in solemn cadence. Before beginning the dance they walked gravely round the room, bowing to the master and mistress of the house."

In old times the pavane was accompanied by a song known as the pavane of Henry III., beginning:—

Belle, qui tiens ma vie
Captive en tes doux yeux,
Qui m'as l'âme ravie
D'un souris gracieux.
Viens tôt me secourir,
Ou me faudra mourir.

The air is solemn and beautiful, and has been used by modern composers, as by Delibes in his incidental music for Hugo's "Le Roi s'amuse."

In France those noble dames, Catherine de Médicis and Marguerite de Valois,—"the sweetest lady on earth,"—excelled in the pavane which was danced in slow time by one or two couples, sometimes by two damozels alone. The steps were simple, and called "advancing and retreating." The tune was sung by four voices. "It has," says Thoinot-Arbeau, "two advancings and two retreatings of thirty-two measures. To prolong it, it must be begun anew as long as it pleases musicians and dancers. In 'retreating' the gentlemen walked behind their ladies, leading them by the hand; then came a few glided steps and a great many curteseys, and everyone regained his place. In the next figure, the gentlemen alone capered backwards and forwards before their ladies, and the conclusion was a 'conversion' or turn with them. This turn gave opportunity for the display of graceful rounding of the arm and wrist, which were raised high. Next one of the gentlemen advanced alone, and describing a slight curve in the middle of the ballroom went '*en se pavanant*' (strutting like a peacock) to salute the lady opposite him, after which, taking some backward steps, he regained his place, bowing to his own lady."

"*En se pavanant*" recalls the remark of Baron Davillier: "To this day in Spain they speak of *Entrados de Pavana*—the Pavana-like entry of a man who comes solemnly and mysteriously to say something

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ridiculously unimportant. And again *pasos de pavana* is said of a personage whose walk is affectedly slow."

In England the word appeared as early as 1530, when the dance was reckoned as base. In 1535 Lyndesay in a satire spoke of the "new pavin of France." Thomas Mace described the pavane as "a lesson of two, three or four strains, very grave and solemn; full of art and profundity but seldom used in these our light days." He wrote in 1676.

Pavanes were introduced in "La Jeunesse du Roi Henry"; in the ballets of the operas "Patrie" and "Egmont." Gabriel Fauré in 1887 wrote a Pavane for orchestra with chorus *ad lib.* In 1886 and 1887 there was an endeavor to re-establish the dance in aristocratic circles, and the dance has been revived of late years in London. Those who wish to learn the steps should consult Desrat's "Dictionnaire de la Danse," pp. 279–280. Desrat published in 1886 the "Théorie de la Pavane" with the old music edited by Signoret (Borneman, Paris).

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's * tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered whereever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

Très Modéré. The first measure is 2-4 time, the second in 3-4, the third in 4-4, the fourth in 5-4. After three measures for muted violins a theme for the oboe appears at the end of the fourth. The English horn continues it. There is other matter in the middle of the movement. The first subject returns, and the ending is quiet (oboe and strings).

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.† A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (1650?–1705), who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by

* Charles Perrault (1628–1703) is now best known by his "Contes de ma Mère l'Oye" (1697).

†"Pagoethaes, Idols or vgly representations of the Deuill, adored by the Indians." Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634—).

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Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de March, 2-4. There are eight measures of introduction. The piccolo gives out the first motive. A second theme is announced by the oboe and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.

IV. "The Conversations of Beauty and the Beast." Quotations from Mme. Leprince de Beaumont are given:—

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

.

"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

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Mouvement de Valse très Modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double-bassoon. The two subjects are combined. At the end a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

"La Mort de Tintagiles," Dramatic Poem after the Drama of M. Maeterlinck, for Full Orchestra and Viole d'Amour,* Op. 6

Charles Martin Loeffler

(Born at Mühlhausen-i-R (Alsace), January 30, 1861; now living at Medfield, Mass.)

Three plays by Maurice Maeterlinck were published in one volume by Edmond Deman at Brussels in 1894. They were entitled: "Alladine et Palomides, Intérieur, et la Mort de Tintagiles: Trois petits drames pour Marionettes."

Mr. Loeffler's symphonic poem was composed in the summer of 1897. It was composed originally for orchestra and two violes d'amour obbligate. It was performed for the first time at a concert of the Boston Symphony Orchestra in Music Hall, Boston, January 8, 1898, when the two violes d'amour were played by Messrs. Kneisel and Loeffler. At this performance a double-bass clarinet, invented and played by Mr. Kohl, formerly a member of Theodore Thomas's Orchestra, was heard in a public concert for the first time. The symphonic poem was repeated that season, March 19, 1898, with Messrs. Kneisel and Loeffler as the soloists and without the use of the double-bass clarinet.

Mr. Loeffler afterward remodelled the score. He took out the second viole d'amour part, and lessened the importance of the part taken by the other, so that the poem may now be considered a purely orchestral

* William F. Apthorp contributed the following note when Mr. Loeffler's dramatic poem was played here in 1901:—

"The viole d'amour (*viola d'amore*) belongs to the now almost extinct family of viols, the only now current surviving member of which is one form of the double-bass; many, if not most, modern double-basses are still built on the viol model, though some follow the violin pattern. The viols were the precursors of our modern violin family. The viole d'amour is strung over the bridge with seven strings, of which the lowest three are wound with silver wire. These strings are tuned as follows: D, F-sharp, A, d, f-sharp, a, *d;* this makes the lowest string a whole tone higher than the lowest of the ordinary viola, and the highest, a tone lower than the E-string of the violin. In unison with these seven strings, there are seven more, of wire, which pass under the finger-board and under the bridge; these do not come within reach of the player's bow or fingers, but vibrate sympathetically with the upper set, when the instrument is played. This peculiar additional vibration gives the viole d'amour a singularly warm, sensuous tone. The latest instance of its use in the modern orchestra, before this symphonic poem of Mr. Loeffler's, is in Meyerbeer's '*Les Huguenots*' it has an important obbligato accompanying Raoul's air, '*Plus blanche que la blanche hermine,*' in the first act." It is said that this obbligato was originally written as a violoncello solo. It is usually played on an ordinary viola.—Ed.

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work. He changed materially the whole instrumentation. The score as it now stands is dated September, 1900. "The Death of Tintagiles" in its present form was played in public for the first time at a concert of the Boston Symphony Orchestra in Symphony Hall, February 16, 1901. At a second performance, January 2, 1904, the viole d'amour was played by the composer. At a performance on April 18, 1914, Mr. Férir played the viole d'amour.

The poem is scored for three flutes (one interchangeable with piccolo), one oboe, one English horn, two clarinets, one small E-flat clarinet, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, two pairs of kettledrums, snare-drum, bass drum, cymbals, gong, harp, one viole d'amour, strings. The score, dedicated to Eugène Ysaye, was published by G. Schirmer in 1905.

"La Mort de Tintagiles," a little drama for marionettes, is in five short acts. The characters are: the tender boy Tintagiles; his older sisters, Ygraine and Bellangère; Aglovale, the warrior retainer, now old and weary; and the three handmaidens of the Queen.

Tintagiles is the future monarch of the nameless land in the strange years of legends. He and his sisters are living in a gloomy and airless castle far down in a valley. In a tower that shows at night red-litten windows lurks the enthroned Queen. The serene ancients portrayed Death as beautiful of face, but this Queen in the nameless land is not beautiful in any way; she is as fat as a sated spider. She squats alone in the tower. They that serve her do not go out by day. The Queen is very old; she is jealous, and cannot brook the thought of another on the throne. They that by chance have seen her will not speak of her; and it is whispered that they who are thus silent did not dare to look upon her. 'Tis she who commanded that Tintagiles, her orphaned grandson, should be brought over the sea to the sombre castle where Ygraine and Bellangère have passed years as blind fish in the dull pool of a cavern.

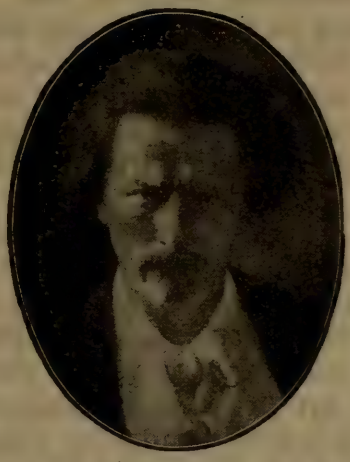
The sea howls, the trees groan, but Tintagiles sleeps after his fear and tears. The sisters bar the chamber door, for Bellangère has heard sinister muttering in rambling, obscure corridors, chuckling over the child whom the Queen would see. Ygraine is all of a tremble; nevertheless, she believes half-heartedly and for the nonce that he may yet be spared; then she remembers how the Horror in the tower has been as a tombstone pressing down her soul. Aglovale cannot be of aid, he is so old, so weary of it all. Her bare and slender arms are all that is between the boy and the hideous Queen of Darkness and Terror.

Tintagiles awakes. He suffers and knows not why. He hears a vague something at the door. Others hear it. A key grinds in the

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lock outside. The door opens slowly. Of what avail is Aglovale's sword used as a bar? It breaks. The door is opened wider, but there is neither sight nor sound of an intruder. The boy has swooned; the chamber suddenly is cold and quiet. Tintagiles is again conscious, and he shrieks. The door closes mysteriously.

Watchers and boy are at last asleep. The veiled handmaidens whisper in the corridor. They enter stealthily, and snatch Tintagiles from the warm and sheltering arms of life. A cry comes from him: "Sister Ygraine!"—a cry as from some one afar off.

The sister, haggard, with lamp in hand, agonizes in a dismal vault,—a vault that is black and cold,—agonizes before a huge iron door in the tower-tomb. The keyless door is a forbidding thing sealed in the wall. She has tracked Tintagiles by his golden curls, found on the steps along the walls. A little hand knocks feebly on the other side of the door; a weak voice cries to her. He will die if she does not come to him, and quickly; for he has struck the Queen, who was hurrying toward him. Even now he hears her panting in pursuit; even now she is about to clutch him. He can see a glimmer of the lamp through a crevice, which is so small that a needle could hardly make its way. The hands of Ygraine are bruised, her nails are torn; she dashes the lamp against the door in her wild endeavor; and she, too, is in the blackness of darkness. Death has Tintagiles by the throat. "Defend yourself," screams the sister; "don't be afraid of her. I'll be with you in a moment. Tintagiles? Tintagiles? Answer me! Help! Where are you? I'll aid you—kiss me—through the door—here's the place—here." The voice of Tintagiles—how faint it is!—is heard for the last time: "I kiss you, too—here—Sister Ygraine! Sister Ygraine! Oh!" The little body falls.

Ygraine bursts into wailing and impotent raging. She beseeches in vain the hidden, noiseless monster. . . .

Long and inexorable silence. Ygraine would spit on the Destroyer, but she sinks down and sobs gently in the darkness, with her arms on the keyless door of iron.

It has been said that, "from a poetico-dramatic point of view, the music may be taken as depicting a struggle between two opposing forces,—say, the Queen and her Handmaids, on the one hand, and Tintagiles and Ygraine, on the other; but it does not seek to follow out the drama scene by scene."

There is also the reminder of the storm and the wild night; there is the suggestion of Aglovale, old and scarred, wise and weary, without confidence in his sword; there is the plaintive voice of the timorous child; there are the terrifying steps in the corridor, the steps as of many, who do not walk as other beings, yet draw near and whisper without the guarded door.

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NOTE: The Programmes of the Evening and the Afternoon Concerts are entirely different.

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."* The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^me^ Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manu-

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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script. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished.—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions whose fell lightning consumes, its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

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THURSDAY EVENING, DECEMBER 2

AT 8.15

AND THE

SECOND MATINEE

SATURDAY AFTERNOON, DECEMBER 4

AT 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.
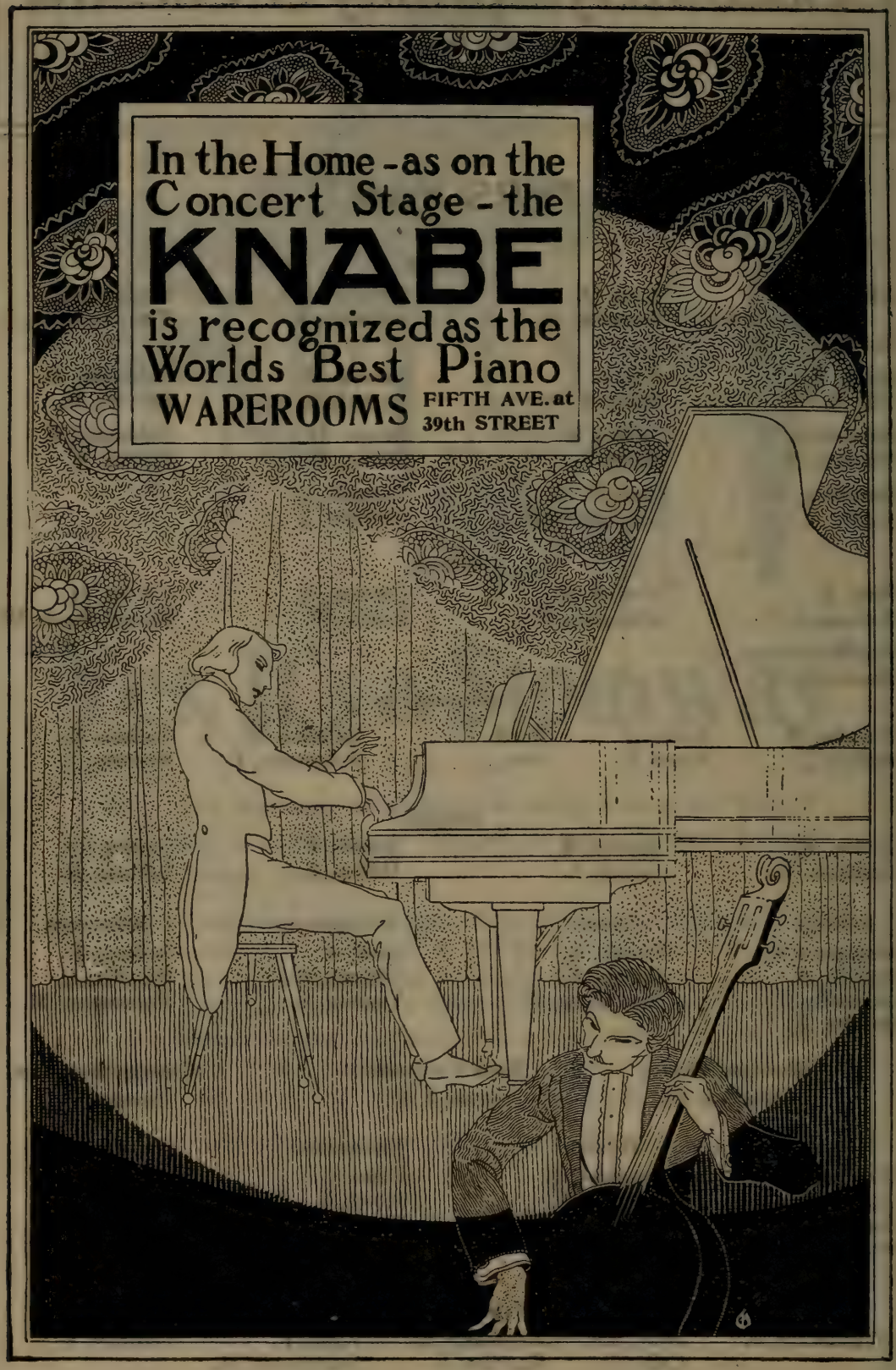
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de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
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SECOND CONCERT

THURSDAY EVENING, DECEMBER 2

AT 8.15

PROGRAMME

Bruckner Symphony, E major, No. 7

I. Allegro moderato.
II. Adagio: Sehr feierlich und langsam.
III. Scherzo: Allegro Trio: Etwas langsamer.
IV. Finale: Bewegt, Doch nicht schnell.

Beethoven Concerto in D major, for Violin, Op. 61

I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

SOLOIST

FRITZ KREISLER

There will be an intermission of ten minutes after the symphony

Symphony in E major, No. 7 Anton Bruckner

(Born at Ansfelden, in Upper Austria, September 4, 1824; died at Vienna, October 11, 1896.)

Bruckner's Symphony in E major was composed in the time between September, 1881, and September, 1883. The first movement was completed December 29, 1882; the third, October 16, 1882; the fourth, September 5, 1883. The symphony is dedicated "To His Majesty the King, Ludwig II. of Bavaria, in deepest reverence," and was published in 1885.

The statement is often made that the Adagio was composed as funeral music in memory of Richard Wagner. As a matter of fact, this Adagio was completed in October, 1882.* Wagner died February 13, 1883.

The singular statement has been made that a premonition of Wagner's death inspired Bruckner to compose a dirge,—this Adagio. Bruckner, who had what the Germans call "peasant cunning," may have agreed to this in the presence of those who were thus affected by the thought, but he himself knew, as will be seen by his letters to Felix Mottl in 1885 concerning the first performance at Carlsruhe, that the movement had not in all respects the character of a dirge. Indeed, he pointed out the measures of the funeral music: "At X in the Adagio (Funeral music for tubas and horns)," etc.; also: "Please take a very slow and solemn tempo. At the close, in the Dirge (In memory of the death of the Master), think of our Ideal! . . . Kindly do not forget the *fff* at the end of the Dirge."

Bruckner wrote to Mottl in a letter published February 10, 1900: "At one time I came home and was very sad; I thought to myself, it is impossible that the Master can live for a long time, and then the Adagio in C-sharp minor came into my head."

The first performance of the symphony was at Leipsic, December 30, 1884, when Mr. Nikisch conducted the work at a theatre concert in aid of a Wagner Monument Fund as some say, though the *Neue Zeitschrift für Musik* (1885, p. 17), reviewing the performance, said nothing about any purpose for which the concert was given. The composer was present. The symphony was performed at Munich,

* Dr. W. Niemann in his analysis of this symphony says the second movement was completed April 21, 1883, and gives as authority autographic notes of Bruckner in the score in the Imperial Library at Vienna. Rudolf Louis, in his Life of Bruckner (p. 206), says that the Adagio was completed in October, 1882, and that Bruckner's wish for conductors to acquaint their audiences with the fact that the news of Wagner's death led him to compose the Adagio is, to say the least, singular.

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March 10, 1885, with Levi as conductor, and at Vienna at a Philharmonic Concert lead by Richter, March 21, 1886. Dr. Muck conducted the symphony at Graz on March 14, 1886,—the first performance in Austria,—and in Berlin, January 6, 1894. Bruckner was present at each performance. Richter produced it in London, May 23, 1887.

The first performance in the United States was at Chicago by Theodore Thomas's Orchestra, July 29, 1886. Thomas conducted the symphony in New York at a concert of the Philharmonic Society, November 13, 1886.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, four tubas, one double-bass tuba, a set of three kettledrums, triangle, cymbals, strings.

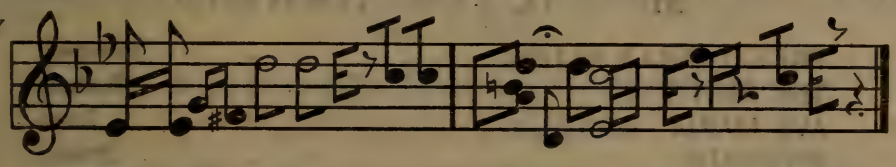
* * *

First movement: Allegro moderato, E major, 2-2. The first theme is announced by horn and violoncellos against the tremulous violins; and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a crescendo based on the subsidiary theme, and the whole orchestra enters, but there is quickly a diminuendo, and the mood becomes more nervous, more uncertain. The second theme, one of complaint, is given to oboe and clarinet, with horns and trumpet in the accompaniment. This theme with its peculiar instrumentation and its changing tonality is in marked opposition to the first. This second chief theme is developed at length. (The first assumes greater importance later.) In this development there are evidences in the manner of leading the voices of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It may here be said that Bruckner delighted in this manner of varying a theme. A mighty crescendo is based on a phrase of this inverted theme over an organ-point, F-sharp, but instead of the arrival of the expected climax a theme of somewhat mournful character is given to wood-wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows. There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet). The rhythm of the characteristic counterpoint just mentioned appears,

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but a solemn, religious mood is soon established (trombones, *pp*). The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *ff*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears piano (violoncellos and horn); there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E minor and is given to the clarinet. There is an end to the delicate instrumentation. There is a great crescendo, which ends in an inversion of the second chief theme, *ff*, for full orchestra. Other crescendos follow, one with the second theme to an episode of choral character, others based on the "contrapuntal figure." The great climax comes in the elaborate coda, which is built on a long organ-point on the bass E, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

Second movement: Adagio, sehr feierlich und langsam (in a very solemn and slow manner), C-sharp minor, 4-4. This movement is thought by many to be Bruckner's masterpiece and monument. It undoubtedly established his fame when there were few to recognize his irregular genius. The Adagio was played in cities of Germany in memory of the composer shortly after his death, as at the Philharmonic Concert, Berlin, led by Mr. Nikisch, October 26, 1896.

In this movement, as in the Finale, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the Adagio is given to the lower strings and tubas, and is answered by all the strings.

There is a passage of stormy lamentation, and then consolation comes in a melody for violins (moderato, F-sharp major, 3-4). This theme is developed, chiefly by the strings. Then there is a return to the first and solemn theme, with wood-wind instruments and strings in alternation. There is a great crescendo with bold modulations until

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the entrance, C major, of the chief theme (second violins, supported by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E-flat major and in its original form, and is maintained for a long time (G major). There is a modulation to A-flat major, and the cantilena is repeated. After the entrance again of the chief melody and the restoration of the original tonality there is a crescendo of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C-sharp major. The horns take up the cantilena, and the last chord, C-sharp major, dies away in brass instruments to a pizzicato of the strings.

Third movement: Scherzo: Sehr schnell (very fast), A minor, 3-4. This scherzo is based chiefly on two themes,—the first for trumpet (piano), then clarinet, with a figure for strings; the second, a wild and raging one. The trio ends after a great crescendo. Drum-beats lead to the Trio, F major, Etwas langsamer (somewhat slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the intervals of the first scherzo theme, but the Trio is in all respects in marked contrast to the Scherzo, which after the Trio is repeated.

Finale: Bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying pizzicato bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away, and a theme appears which is derived from the first and main motive, which in turn enters, inverted, and with a pizzicato bass. The choral theme is also inverted, but it gives way to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the themes in inverted order. The second chief theme is heard

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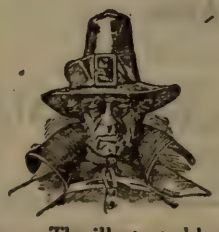
in C major. After a time there is a crescendo built on passages of this motive, which leads to a powerful episode in B major, with a theme in the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing coda.

I am indebted in a measure to the analysis of this symphony by Mr. Johannes Reichert prepared for the concerts of the Royal Orchestra of Dresden.

A biography of Anton Bruckner written by Rudolf Louis was published by Georg Müller in 1905. The volume is an octavo of two hundred and thirty-four pages, illustrated with portraits, silhouette caricatures of the composer, facsimiles of manuscripts, and two or three views of places. Soon after Bruckner's death it was announced that August Göllerich, of Linz, would write the life of his master, who before his last sickness had requested him to do this. Göllerich's biography, which will be in two stout volumes, is said to be nearing completion. Dr. Louis in the preface to his work disclaimed any intention of competing in any way with Göllerich or of anticipating him. He therefore used chiefly material that was already at hand: only when there was absolute necessity, as in ascertaining facts about the early life of Bruckner, did he make personal inquiry and research. His aim was to paint a character portrait of a singular personality in whose life there was no romance,—and to many in Vienna the composer was to the day of his death merely an unsympathetic peasant.

Bruckner's early years were years of quiet work and uncomplaining poverty. His father and his grandfather were country school-teachers; his mother was the daughter of a tavern-keeper. There were twelve children. Anton was the oldest, and two survived him. In villages of Catholic Austria the school-teacher, on account of the service of the church, is expected to be a musician. Anton took his first music lessons from his father, who, as soon as he recognized the talent of the boy, put him at the age of twelve years into the hands of a relation, J. B. Weiss, a teacher at Hörsching, and Bruckner took his first organ lessons of this man.

The father of Bruckner died in 1837, and the widow moved to Ebelsberg, not far from St. Florian, and in the old and famous abbey of St. Florian Anton was received as a choir boy. The abbey had a



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celebrated library of seventy thousand volumes and a still more celebrated organ of four manuals and about eighty speaking stops, and this organ was more important than the library in Bruckner's eyes. At St. Florian he studied harmony with Michael Bogner, organ and pianoforte with Kattinger, singing and violin playing with Gruber, who should not be confounded with Bruckner's pupil, Josef Gruber, from 1878 to 1904 the chief organist at St. Florian. This teacher Gruber was a pupil of Schuppanzigh, the violinist associated with Beethoven. Bruckner also attended the school classes; for he was expected to follow the family tradition and be a school-teacher. The course included religious instruction, grammar, penmanship, arithmetic, geometry, drawing, singing, organ playing, and some lessons in landscape gardening. Geography, history,—with the exception of some Biblical history,—natural history, were not taught.

The first experience of Bruckner as a school-teacher was as a subordinate at Windhag, a village of four hundred inhabitants, and he was extremely uncomfortable. His salary was two florins (seventy-five cents) a month. He was obliged to play the organ, lead the choir, perform the duties of sexton, and teach school. He was more than half starved. To gain a little money, he played for weddings and fiddled for dances. With no opportunity of playing good music with others, he nevertheless kept alive his musical ambition, and constantly made notes for compositions, to be worked out at some future time. (His first manuscript, "Abendklänge," for pianoforte and some other instrument, was written when he was thirteen years old.) Profoundly unhappy, he was not understood by the villagers, but was looked on

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as a sort of crazy person. In 1843 he was sent by way of punishment to Kronstorf, where there were only one hundred and fifty inhabitants, but he was fortunately soon transferred to Steyr, and here there was a fairly good organ and considerable attention was paid to church music. Bruckner had a pleasant recollection of this village, and in after-years, when he would make excursions from Vienna, he would go either to Steyr or to St. Florian. Toward his end he prayed that, if he could not be buried under the great organ at St. Florian, he might rest in the churchyard at Steyr.

In 1845 Bruckner was appointed a teacher at St. Florian. He was happy there, and he was in a somewhat better pecuniary condition. As a teacher he received thirty-six florins a year, and as an organist eight florins and free living. He said that he used to practise at that time ten hours a day on the pianoforte and three on the organ. He was undeniably industrious. In 1853 he visited Vienna to prove his ability before three then celebrated musicians, Simon Sechter, Ignaz Assmayer, Gottfried Preyer. He showed them his prowess as an organist and made a brilliant showing. At St. Florian Bruckner studied physics and Latin, and long afterward regretted that he had not studied more earnestly and with a broader view; for at last famous in Vienna as a musician and as an eccentric, he had little or no comprehension of anything in science, art, literature, politics. He was a musician and only a musician.

Bruckner in 1856 was appointed organist of the old cathedral at Linz. Bishop Rudiger of that city took a warm interest in him and gave him the time to take lessons in Vienna.

Simon Sechter (1788–1867) was one of the most famous of all theorists and pedagogues. Bruckner chose him for his master. The pupil was then thirty-two years old, already an organist, improviser, ecclesiastical composer of some reputation, but he felt the need of a more thorough technical training. Sechter was a teacher of the technic of composition. His own works, masses and other music for the church, preludes, fugues and other pieces for the organ, two string quartets, variations for pianoforte, and, *mirabile dictu!* a burlesque opera, "Ali Hitsch-hatsch" (1844), were as dismally dry as his treatise

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on composition in three volumes. He had no imagination, no poetry in his soul, but he could be humorous at the expense of his pupils. He was incredibly fussy about detail in a composition; he would spend hours in the elaboration of a petty contrapuntal device and forget the importance of the general structure. So enamoured was he of brushwood that he did not see the imposing forest. He prized Sebastian Bach, thought well of Mozart and Haydn, accepted the earlier works of Beethoven; but of the more modern composers the only one whom he tolerated was Mendelssohn.

From 1856 to 1860 Bruckner went to Vienna to take lessons of this man. One of the most interesting discussions in Dr. Louis' biography is the discussion of the question whether Sechter was the proper teacher for Bruckner, whether Sechter did not do him harm. Did not Bruckner need a master who would insist on the value of proportion, moderate his volubility, repress his desire to over-elaborate an idea? Furthermore, were not Bruckner's habits of thought too deeply rooted at the time he sought Sechter's tuition? Bruckner's contrapuntal skill, as displayed in improvisations on the organ, has passed into a tradition, but there is comparatively little of it revealed in the greater number of his symphonies. Dr. Louis insists that certain brave features of Bruckner's art, as his pure harmonic writing and the euphony of passages for the brass choir when the progressions are in the manner of a choral, are due not so much to any skill in orchestration as to Sechter's indefatigable training. On the other hand, a grand and noble effect in any one of the symphonies may be followed by fatiguing and apparently interminable pages of sheer pedantry. For neither Sechter nor Bruckner seemed to have the slightest idea of the necessity of a practical knowledge of architectonics in music. The reproach made against pages in Bruckner's symphonies—that they are formless, illogical, fragmentary, episodic—is not always without foundation. The zeal of Sechter exaggerated the inherent faults of the pupil.

Yet Bruckner profited in a way by Sechter's training, so that he astonished his master, Hellmesberger, Herbeck, Dessoff, and Becker, when he submitted himself to them for an examination in counterpoint. Herbeck, who had even then some idea of Bruckner's skill,

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proposed that, if the applicant were able to develop in fugued style, on pianoforte or organ, a theme then given, the result should be considered as proof of his ability more than any display of knowledge by word of mouth. Bruckner accepted the offer, and they all went to a church. Sechter gave a theme of four measures. Herbeck asked Dessoff to add four more; and, when Dessoff refused, Herbeck lengthened the theme by eight measures, at which Dessoff exclaimed, "O you monster!" Bruckner studied the theme for some time, and he seemed anxious, so that the examiners were merrily disposed. At last he began his introduction, which was followed by a master fugue, then by an improvisation. All wondered, and Herbeck said, "He should examine us."

When Bruckner was thirty-seven years old, he studied theory and instrumentation with Otto Kitzler (born in 1834 at Dresden: he retired into private life in 1898), then opera conductor at Linz. Kitzler was a modern of the moderns, and from him Bruckner learned much about the music of Wagner, whom he worshipped with a childlike devotion. Whether this worship were favorable to the development of Bruckner's own individuality is a question that may be argued by those who have no ordinary waste-pipe for intellect. Bruckner met Wagner for the first time at the performance of "Tristan and Isolde" at Munich in 1865. It was Bruckner's ambition to carry out Wagner's theories about opera in absolute music, to utilize his theories for orchestral advantage. In 1862 he wrote a symphony in F minor. Three movements were completed. See later the list of his works.

Bruckner's fame began to grow as a composer. The Mass in D minor (1864), the Symphony in C minor of 1865–66, a cantata, and the "Germanenzug," for male voices with brass instruments gave him local and provincial reputation, but later in the sixties his name began to appear in the Viennese journals, and in the fall of 1868 he moved to Vienna. Johann Herbeck, conductor and composer, did not lose sight of Bruckner after the memorable examination. As a conductor, Herbeck had done much for composers of the modern and romantic school of his period by producing their works. He was the first in Vienna to appreciate the talent or genius of Bruckner, though he was not a blind enthusiast. In 1867 he produced Bruckner's Mass in D minor, and when Sechter died Herbeck at once thought of the organist in Linz as the legitimate successor to the chair of organ and counterpoint in the Vienna Conservatory of Music.

Bruckner was not persuaded easily to leave Linz. He appreciated the honor of the invitation; but what had he in common with Viennese life? He consented finally, and was enrolled as teacher of harmony, counterpoint, and organ. Three years later he was made a professor, and after a service of twenty-three years he retired in the course of the

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season 1891–92. In 1878 he was appointed organist of the Royal Orchestra, and three years before this he was appointed lecturer on musical theory of the University of Vienna, in spite of the active opposition of Eduard Hanslick, his sworn foe. At last he was honored. At last he was comparatively free from pecuniary embarrassment, for his manner of life was simple.

Friends of Bruckner have deplored for his own sake his departure from Linz. They have said that, as a composer, in that town he would have written more spontaneous, richer, and more individual music. This question is discussed by Dr. Louis at length, although he admits the futility in general of reasoning on the premise, "What might have happened if—?" Bruckner heard more music at Vienna, that of his own and that of other composers. The performance of his First Symphony at Linz was eminently unsatisfactory. In Vienna there was the brilliant orchestra, there were well-trained choruses. No doubt in his private life he would have been happier at Linz.

The Viennese public is musically a peculiar one. Dr. Louis' characterization of it is elaborate and at the same time sharp. It has been commonly reported that this public was antagonistic to the music of Bruckner; that it would not listen to it; that it yawned or left the hall. Dr. Louis asserts that the report is without foundation; that the attitude of this public was warm and sympathetic from the very beginning; that there was also a "Bruckner public," which grew in size and influence year by year.

Even Hanslick was obliged in his reviews to acknowledge constantly the enthusiasm of the audience whenever a work by Bruckner was performed. As early as 1873 a Viennese audience welcomed the Second Symphony with enthusiasm. For, as Dr. Louis remarks, the Viennese are stirred by the charm of euphony and by compelling rhythm. Whether this public is truly musical is another question, and it is discussed by Dr. Louis.

Furthermore, Bruckner's cause was maintained by the partisans of Wagner, who put the former in opposition to Brahms. The opposition was unnecessary; it embittered Hanslick against Bruckner, but it was of much consequence to the latter, whose peculiar, almost clownish



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appearance and manners would easily have prejudiced many against him. Hanslick wielded a great influence. Other critics followed him in opinion and aped his style. Only a few espoused Bruckner's cause, and of these Hugo Wolf and Theodor Helm were the most conspicuous of the comparatively uninfluential. It has been said that Brahms himself had no prejudice against Bruckner, at whose funeral he was a sincere mourner.

Concerto in D major for Violin, Op. 61 . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flüte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettle-drum obbligato for the first movement and a "passageway" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo. This pianoforte arrangement is mentioned in a letter written by Beethoven to Ignace Pleyel at Paris, early in 1807. Beethoven names six works, and says: "I intend to offer the six works mentioned below to houses in Paris, London, and Vienna, on condition that in each of these cities they shall appear on a day fixed beforehand. In this way I think that it will be to my interest to make my works known rapidly, while as regards payment I believe that the terms are to my interest and likewise to that of the different houses." The list contained: "1, a symphony; 2, an overture written for Collin's tragedy 'Coriolanus'; 3, a violin concerto; 4, three quartets; 5, a pianoforte concerto; 6, the violin concerto arranged for the pianoforte, with additional notes."

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Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista*.

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second-theme is given out by wood-wind and horns in D major repeated in D minor and developed at length. The solo violin enters after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major, 6-8, is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn

*There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.

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in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to Petrograd, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor, November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat, —a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte



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concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established:—

"The eminent violinist Klement [*sic*] played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Clement's Fantasia."

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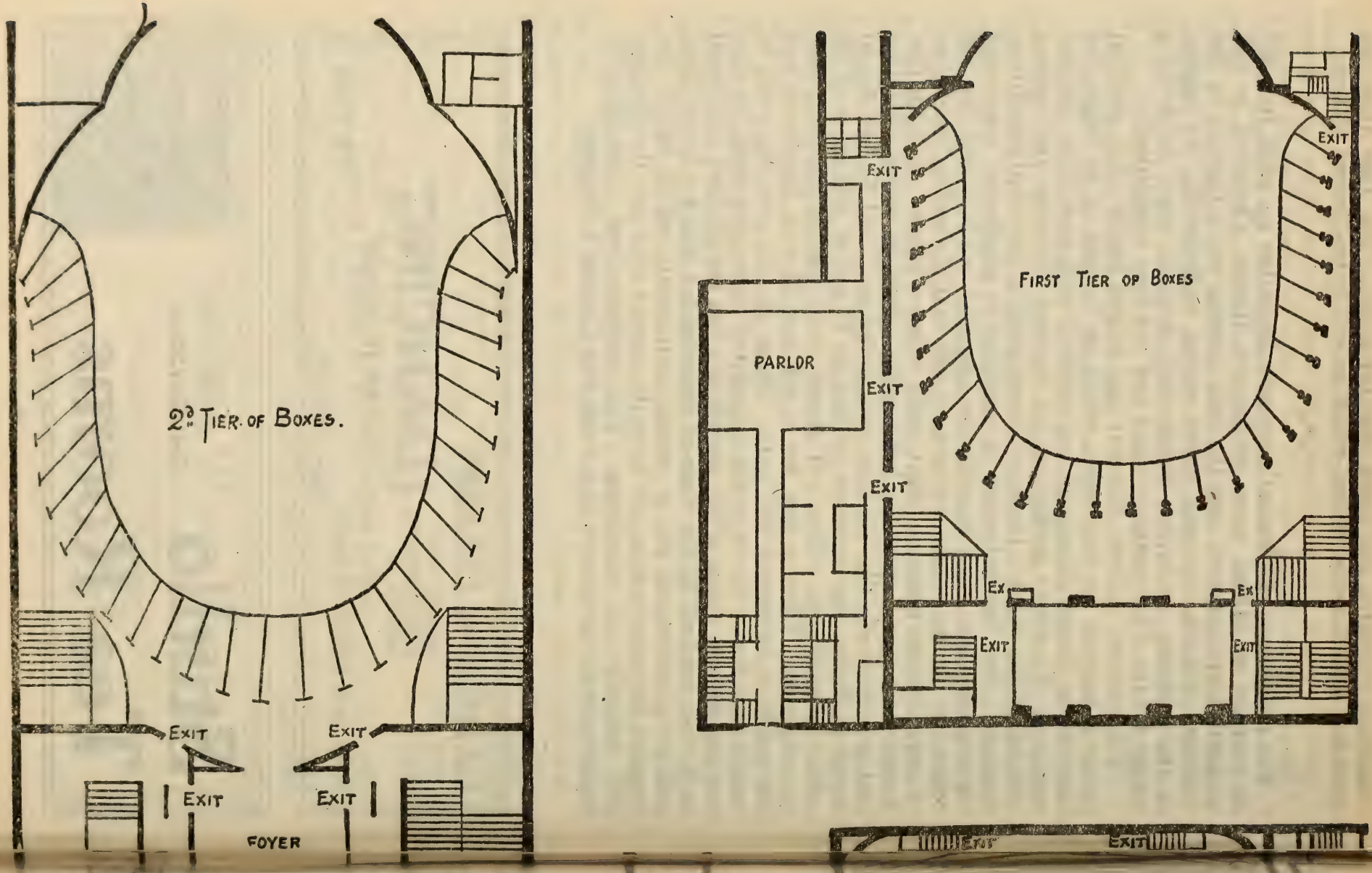
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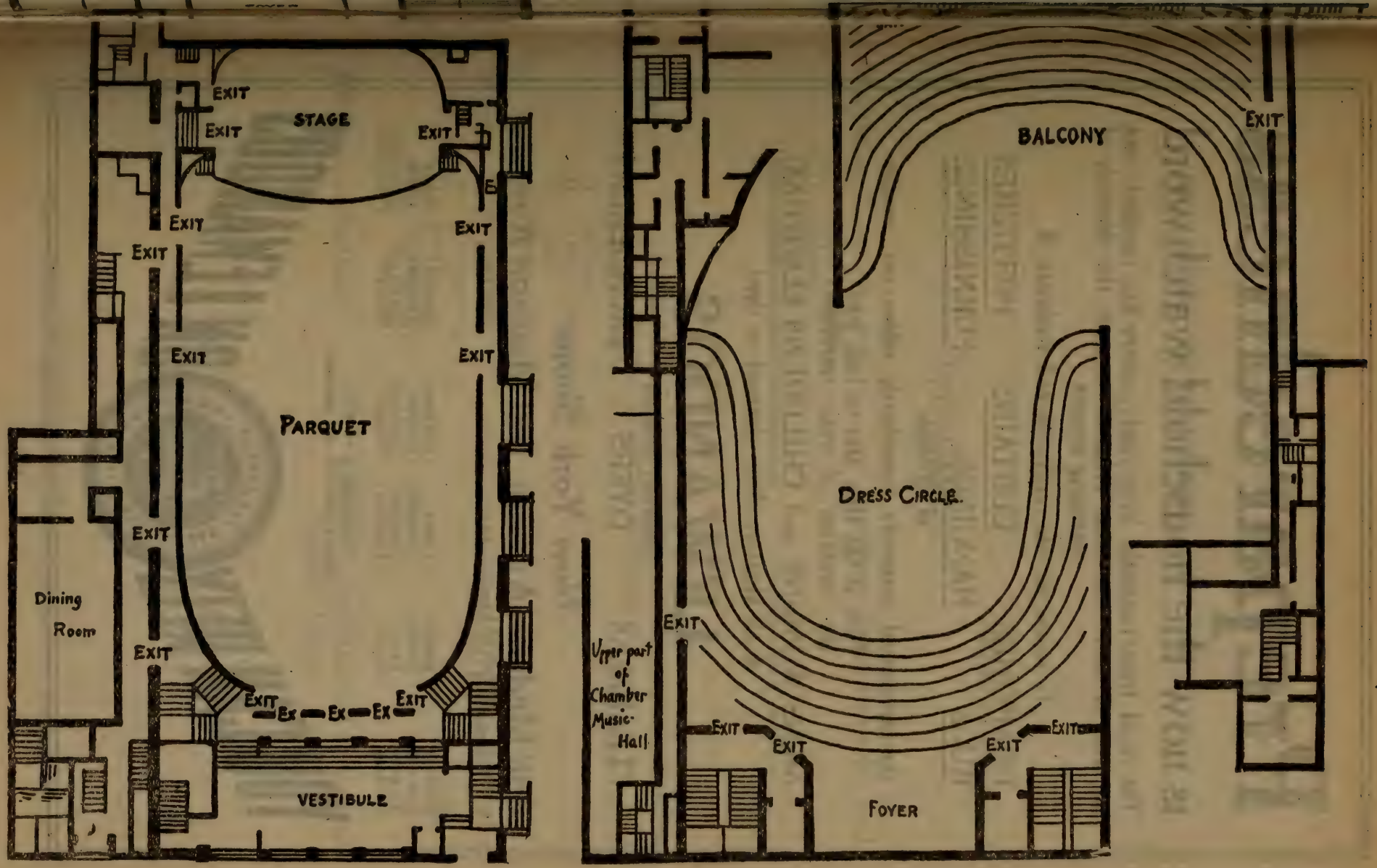
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Mozart Symphony, E-flat major (K. 543)

I. Adagio; Allegro.
II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro.

Handel . Concerto in F major for strings and two wind orchestras (edition of Gustav F. Kogel)

I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

Viotti Concerto in A minor, No. 22, for Violin

I. Moderato.
II. Adagio.
III. Agitato assai.

Mendelssohn-Bartholdy . . Overture, "Sea-Calm and Prosperous Voyage," Op. 27

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Symphony in E-flat major (K. 543).

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine

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teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without royal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the

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story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The Minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double-basses repeat a rhythm on an organ-point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counterfigure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be re-

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peated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Minuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

Concerto in F major for Strings and Two Wind Orchestras.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Extracts from this work—Pomposo, Allegro; Allegro ma non troppo; Largo; A tempo ordinario; Allegro—were performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, December 26, 1891.

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.* It was performed for the first time in Boston, December 28, 1907, Dr. Muck conductor.

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a man-

* Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

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uscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.* . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lully's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor,

* Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P H.

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12-8, with violin solo.* It partakes of the nature of a Siciliano.† The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

It is the fashion in these days to forget the age in which he lived and to speak knowingly of the thinness of his scores. Handel employed two widely differing styles,—one for opera, the other for oratorio. In his concertos he usually treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he has been accused of having abused the orchestral resources, and he was reproached for stunning the ear, as after him were Rossini, Berlioz, Verdi, Wagner.

He is supposed to have been especially fond of trumpets and oboes. And here we may be permitted to speak of the high trumpet of his days.

Dr. Prout gives a clear description of this instrument in "The Orchestra," vol. i. p. 201: "In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-bläser* (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long

* At the concert on December 28, 1907, all the violins played.

† The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together. It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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practice and the use of a special mouthpiece the *Clarin-bläser* obtained great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note of the series. . . . It would be quite possible to play Bach's parts on the modern natural trumpet; but a player who practised them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works his trumpet parts are generally played on a specially constructed 'long trumpet.'" The *Clarin-bläser* were found even as late as the end of the eighteenth century: see a series of pieces written by Mozart in 1773 (?) for two flutes, five trumpets, and four kettledrums (K. 187).

Bach and Handel were not alone in writing passages that vex modern trumpeters. In the overture to "Henri IV.," by Martini (Paris, 1774), the trumpets are given in the third octave the notes G, A, B, C, above the staff.

When Mozart revised the orchestration of "The Messiah," he erased the difficult trumpet passages and gave them to other instruments. Had the trumpeters lost their cunning, or was it not thought wise so soon after the death of Handel to use the trumpet in such a manner? When the trumpeter was in the height of his glory, the *clarino* reigned supreme among brass instruments; but, when other instruments of brass were developed, the old art gradually died. And some suggest that the introduction of clarinets led composers to use them where formerly they would have been obliged to write for the trumpet.

But were these difficult passages always well played in the old days? There is an interesting passage in Dr. Burney's "Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June the 3d and 5th, 1784, in commemoration of Handel" (London, 1785, pp. 86, 87): "The favorite Bass Song, 'The Trumpet shall sound' (1 Cor. xv. 52), was very well performed by Signor Tasca and Mr. Sarjent, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part to this Air, which have always a bad effect, from the natural imperfections of the instruments. In Handel's time, composers were not so delicate in writing for Trumpets and French Horns as at present; it being now laid down as a rule, that the fourth and sixth of a key on both these instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no bass is given that can discover their false intonation. Mr. Sarjent's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how

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inevitable such an effect must be from such a cause." And Burney adds in a foot-note: "In the Allelujah, p. 150 of the printed score, G, the fourth of the key, is sounded and sustained during two entire bars. In the Dettingen 'Te Deum,' p. 30, and in many other places, this *false concord*, or interval, perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it, with an expression of pain. It is very much to be wished that this animating and brilliant instrument could have its defects removed by some ingenious mechanical contrivance, as those of the German flute are, by keys."

They that wish to pursue this interesting subject should consult "Das alte Clarinblasen auf Trompeten," by Dr. H. L. Eichborn, Leipsic, 1894; "Die Trompete in alter und neuer Zeit," by Dr. Eichborn, Leipsic, 1881; "Histoire de l'Instrumentation," by H. Lavoix, fils, Paris, 1878, pp. 136–141; "Éléments d'Acoustique Musicale et Instrumentale," by V. C. Mahillon, Brussels, 1874, p. 144; "La Facture Instrumentale," by Constant Pierre, Paris, 1890, pp. 110–116.

The oboe of Handel in quality and tone was not the oboe of to-day. The gradual improvements made in its mechanism took away little by little the characteristic tone. As Lavoix says: "The sonority of the oboe may be compared to the delicate tints that are changed by daylight. The least modification in the boring or in the length of the instrument deprives it of its touching accents of gentle melancholy which are so valuable in orchestral coloring. Now that its purity of intonation is irreproachable, the whole endeavor of makers is to find again the ancient tone-color."

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina, the viola da gamba, the violoncello, the double-bass; the lute, the theorbo, and the harp; trumpets, horns, trombones, the old cornet (a large and coarse reed wind instrument); three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

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For a discussion of Handel's use of the orchestra, see the Programme Book of the Boston Symphony Orchestra for October 24–25, 1913; Henri Lavoix's "Histoire de l'Instrumentation" (Paris, 1878), pp. 264–273; and Romain Rolland's "Haendel" (Paris, 1910).

CONCERTO FOR VIOLIN, A MINOR, NO. 22 (LETTER B).

GIOVANNI BATTISTA VIOTTI

(Born at Fontanetto in Piedmont, Italy, May 23, 1753; died at London, March 3, 1824.)

Viotti, "the father of modern violin playing," pupil of Pugnani, and one of the most important composers for the violin, wrote twenty-nine concertos. The greater number of the first twenty were composed in Paris; the last nine, which bear letters of the alphabet, were composed in England and first published in London. No one knows who taught Viotti composition.

He visited London in 1792, and in 1793 settled there, remaining until 1798, when, absurdly charged with treasonable speech, he was ordered to leave England. He was permitted to return in 1801. In 1813 he took an active interest in the formation of the Philharmonic Society. Concerning his adventurous life as virtuoso, composer, conductor, wine merchant, director of the Paris Opéra, see Arthur Pougin's "Viotti et l'École moderne de Violon" (Paris, 1888). This biography contains a thematic catalogue of his violin concertos, violin sonatas, duos, and

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PROGRAMME

1. "Adeste Fideles" Arr. by V. NOVELLE
 Solo, Chorus, Organ and Orchestra
2. "Surprise" Symphony in G major HAYDN
 1. Adagio. Vivace assai 2. Andante 3. Minuet 4. Finale. Allegro molto
3. "Jesus Meek and Mild" (Noel) GEVAERT
4. a. "Sleep Little Dove" OLD ALSATIAN CAROL
 Soprano solo and Chorus
 b. "Nazareth" GOUNOD
 Baritone solo, Chorus and Orchestra
5. "Till Eulenspiegel's Merry Pranks" STRAUSS
6. a. "The Virgin Stills the Crying" BARNBY
 b. "While by my Sheep" Arr. by H. JUNGST
 17th Century
 c. "Three Kings have Journeyed" CORNELIUS
 (Arr. by W. Damrosch)
7. "O Holy Night" ADAM
 Tenor solo, Chorus, Organ and Orchestra

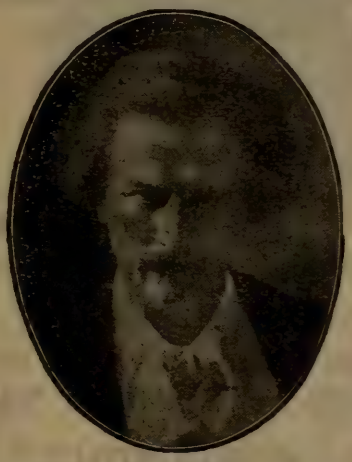
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PROGRAMME

I. FANTASIA, Op. 15 - - - - - - Schubert
Allegro con fuoco
Adagio
Presto
Allegro

II. (a) LA BANDOLINE - - - - - F. Couperin
(b) LE CARILLON de CYTHÈRE - - F. Couperin
(c) LE COUCOU - - - - - - C. Daquin

III. ÉTUDES SYMPHONIQUES - - - Schumann

IV. (a) NOCTURNE in E major, Op. 62
(b) ÉTUDES, Nos. 10, 7, and 11, Op. 25 } - Chopin
(c) POLONAISE in A major

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Some say, apparently without just cause, that Cherubini scored the accompaniment of the twenty-second concerto. Cherubini and Viotti lodged together in Paris for six years, but this concerto was composed in London.

Contemporaries of Viótti say that his playing was "grand, imposing, full-toned, amazing by reason of its verve and its variety."

The twenty-second concerto is in three movements: Moderato, A minor, 4-4; Adagio, E major, 4-4; Agitato assai, A minor, 2-4. It is in the traditional form, and requires no analysis.

Overture, "Sea-calm and Prosperous Voyage," Op. 27.

Felix Mendelssohn-Bartholdy

(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847.)

Two little poems by Goethe, "Meeres Stille" and "Glückliche Fahrt," first published in Schiller's *Musenalmanach* for 1796, suggested music to Beethoven, Mendelssohn, and Schubert. The poems are as follows:—

MEERES STILLE.

Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche rings umher.

Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
Reget keine Welle sich.

A profound stillness rules in the water; the ocean rests motionless; and the anxious mariner looks on a smooth sea round about him. No breeze in any quarter! Fearful quiet of death! Over the monstrous waste no billow stirs.

GLÜCKLICHE FAHRT.

Die Nebel zerreissen,
Der Himmel ist helle,
Und Æolus löset
Das ängstliche Band.
Es säuseln die Winde,
Es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es theilt sich die Welle,
Es naht sich die Ferne;
Schon seh' ich das Land!

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Sunday Afternoon, December 12, 1915, at 3

FIRST RECITAL



FRITZ KREISLER

Direction, C. A. Ellis, Symphony Hall, Boston

CARL LAMSON, Accompanist

PROGRAMME

1.	(a)	Sonata in A major	Handel
	(b)	Grave in C minor	Friedeman Bach
	(c)	Fugue in A major	Tartini
2.		Fantasy in C major	Schumann
3.	(a)	Larghetto Lamentoso	Godowsky
	(b)	Legende	Godowsky
	(c)	Impromptu	Schubert
	(d)	Rondino (on a theme by Beethoven)	Kreisler
	(e)	Mazurka, A minor (posthumous)	Chopin
	(f)	Variations	Tartini
4.	(a)	Indian Lament	Dvořák-Kreisler
	(b)	Spanish Dance	Granados-Kreisler
	(c)	Viennese Popular Song	Arranged by Kreisler
	(d)	Tambourin Chinois	Kreisler

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The fog has lifted, the sky is clear, and the Wind-god looses the hesitant band. The winds sough, the mariner looks alive. Haste! Haste! The billows divide, the far-off grows near; already I see the land!

Beethoven's "Meeresstille und glückliche Fahrt," for four-part chorus and orchestra, Op. 112, was composed in 1815, performed at Vienna on December 25, 1815, and published in 1822. Schubert's song, "Meeresstille," was composed on June 21, 1815.

The translation, "Calm Sea and Happy Voyage," does not convey exactly the meaning of the original German. As Mr. Louis C. Elson says in his "History of German Song": "One of the strangest misnomers in all music has occurred with Mendelssohn's overture on the above subject. The English have translated it, 'A Calm Sea and Prosperous Voyage,' which leaves each auditor under the impression that a thoroughly joyous picture is being presented, while the words, 'Becalmed at Sea and Prosperous Voyage,' would present the tremendous contrast as the poet intended it."

Mendelssohn composed the music of the overture at Berlin in the summer of 1828. His sister Fanny, in a letter to Klingemann, dated June 18 of that year, wrote: "Felix is writing a great instrumental piece, 'Meeres Stille und glückliche Fahrt' after Goethe. It will be very worthy of him. He did not wish to make an overture with introduction, and has kept the whole in two contrasting pictures." Mendelssohn first saw the ocean in 1824 at Doberan on the Baltic. He wrote to his sister: "Sometimes it lies as smooth as a mirror, without waves, breakers, or noise; sometimes it is so wild and furious that I dare not go in." When he went to London the next year, the voyage was long and stormy. He wrote home: "I passed from one swoon to another, merely out of vexation at myself and everything on board the steamer, bitterly hating England and especially my 'Calm Sea' overture."*

The first performance of the overture was a private one at Berlin, September 7, 1828, in the family dwelling-house. Mendelssohn conducted from manuscript. The overture was performed on December 1,

* Thackeray described in "A Night's Pleasure" a singer whom he heard at the Cave of Harmony: "Mr. Hoff, a gentleman whom I remember to have seen exceedingly unwell on board a Gravesend steamer, began the following terrific ballad:—

"THE RED FLAG."

"Where the quivering lightning flings
His arrows from out the clouds,
And the howling tempest sings,
And whistles among the shrouds,
'Tis pleasant, 'tis pleasant to ride
Along the foaming brine—
Wilt be the Rover's bride?
Wilt follow him, lady mine?
Hurrah!
For the bonny, bonny brine!" etc.

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1832, at the Singakademie, Berlin, at a concert for the benefit of the Orchestra-Widows' Fund, and Mendelssohn again conducted from manuscript.

In 1834, from February to April, the composer rewrote the overture. He told Devrient by letter that he was about to change the whole allegro, and in May he wrote to Klingemann that the piece was then a wholly different one. The first performance of the revised version was a subscription concert at the Gewandhaus, Leipsic, October 4, 1835, when Mendelssohn conducted.

The score was published in April, 1835, and the orchestral parts in July of the same year.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, two horns, three trumpets, one serpent (replaced as a rule by a bass tuba), kettledrums, and strings.

The introduction, Adagio, D major, 4-4, based mainly on a theme which appears later in the main body of the work, is a tone painting of a dead calm at sea. It ends with flute-calls, which have been variously interpreted by painstaking commentators. Reissmann calls the passage "the boatswain's whistle metamorphosed." "Are these calls 'whistling for the wind,' the cry of some solitary sea-bird, or merely an eloquent expression of dead silence and solitude?"

The other tone picture is the voyage in a fair breeze, Molto allegro vivace, D major, 2-2, with a short coda, Allegro maestoso, D major, 4-4, representing the coming into port, dropping anchor, and the salutes from ship and shore. A breeze springs up. Lively passage-work leads up to a climax, after which the first theme is given piano to wind instruments accompanied by strings, *pizz.* The opening figure of the introduction is recognizable in the second portion of this theme. More passage-work leads to a repetition of the theme by the full orchestra fortissimo. A subsidiary theme, A major, is treated in imitation by the first violins and the basses. A series of trills leads to the entrance of the second theme, A major, in the violoncellos, later in the woodwind, and this theme is a modification of the initial figure of the introduction. There are loud calls of horns and trumpets with drum-beats.

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The subsidiary and the second theme are much used in the free fantasia. The third section is abbreviated, and the second theme is dropped overboard. The coda is given over to the salutes, and the last three measures are supposed to depict the vessel coming up to the wharf.

This overture was performed by the Orchestral Union, Carl Zerrahn conductor, on March 14, 1860.

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THURSDAY EVENING, JANUARY 6

AT 8.15

AND THE

THIRD MATINEE
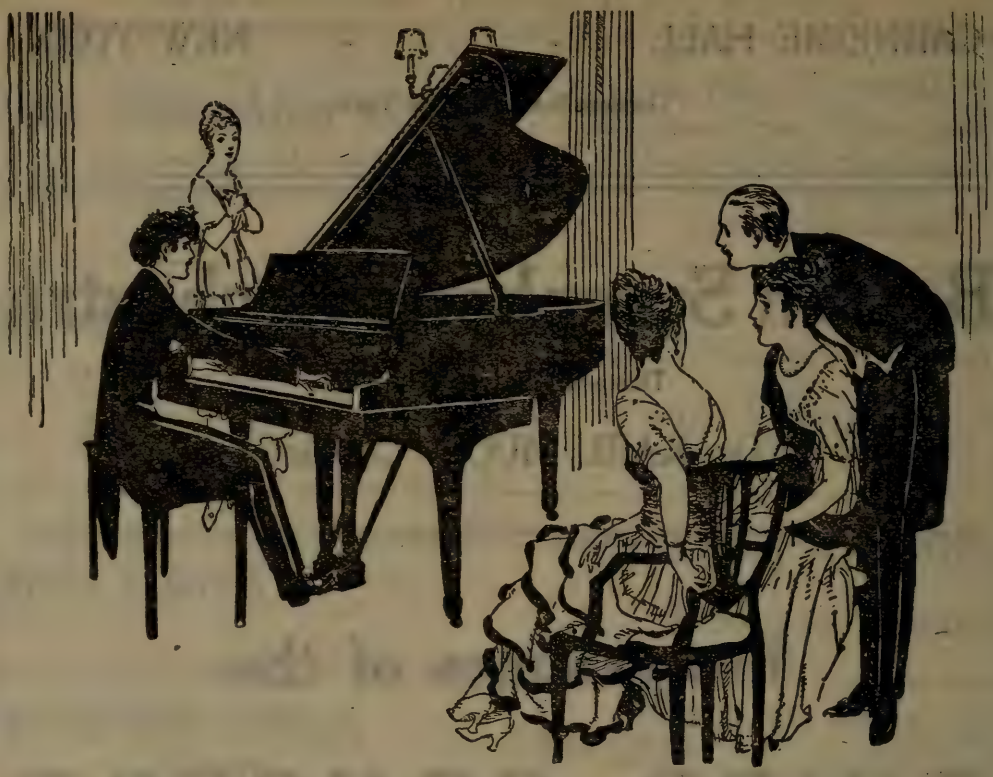
SATURDAY AFTERNOON, JANUARY 8

AT 2.30

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NOTES BY PHILIP HALE

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Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.
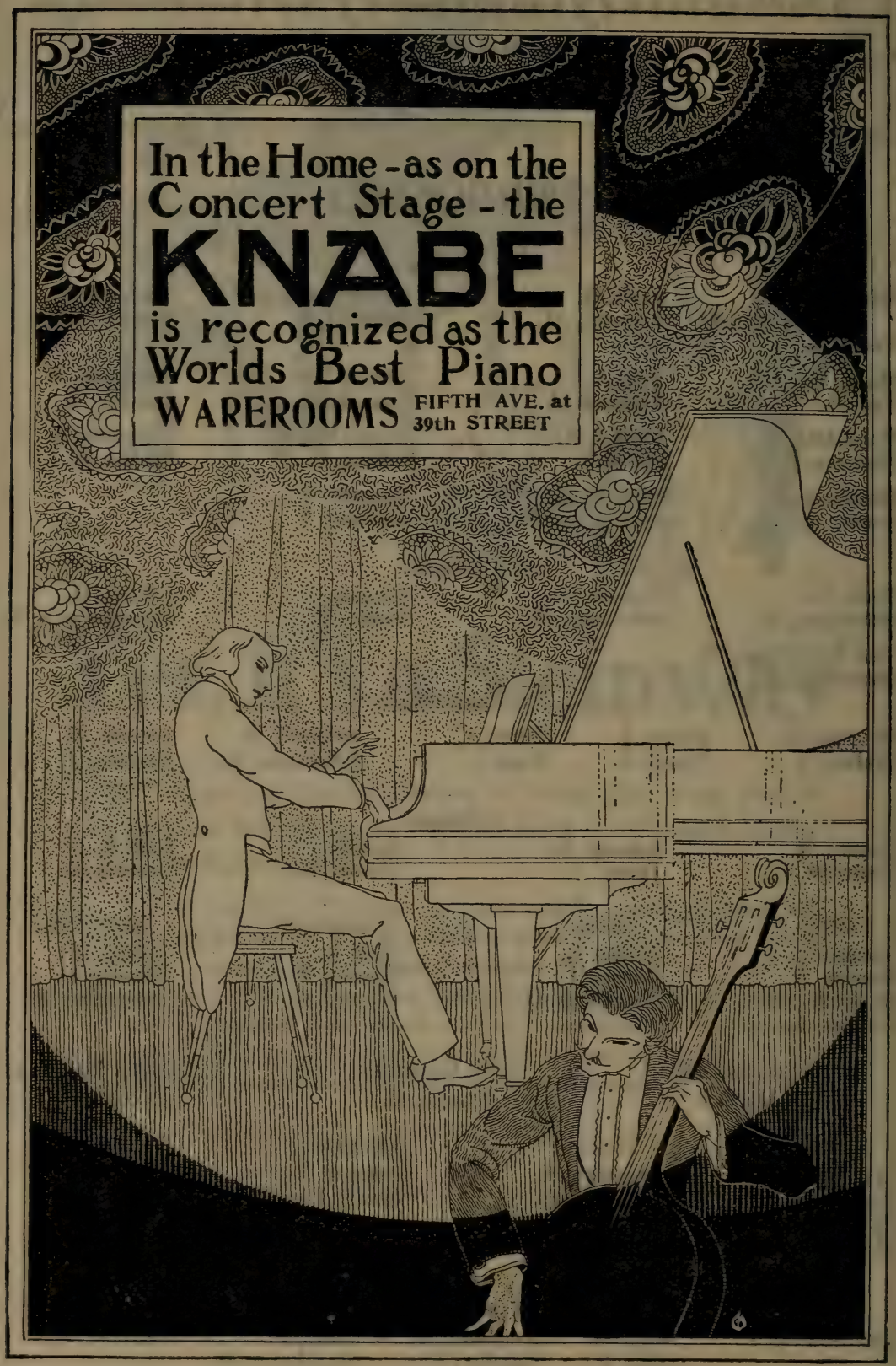
Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

Tuba.	Harps.	Tympani.	Percussion.	
Mattersteig, P.	Holy, A.	Neumann, S.	Zahn, F.	Gardner, C.
	Cella, T.	Kandler, F.	Burkhardt, H.	

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THIRD CONCERT

THURSDAY EVENING, JANUARY 6

AT 8.15

PROGRAMME

Beethoven . . Symphony in F major, No. 6, "Pastoral," Op. 68

I. Awakening of serene impressions on arriving in the country: Allegro, ma non troppo.
II. Scene by the brook-side: Andante molto moto.
III. Jolly gathering of country folk: Allegro.
In tempo d' allegro.
Thunder-storm; Tempest: Allegro.
IV. Shepherds' song; Gladsome and thankful feelings after the storm: Allegretto.

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Dukas . . "L'Apprenti Sorcier" ("The Sorcerer's Apprentice") (after a Ballad by Goethe)

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There will be an intermission of ten minutes after the symphony

Symphony No. 6, in F major, "Pastoral," Op. 68.

Ludwig van Beethoven.

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This symphony—"Sinfonia pastorale"—was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The symphony was described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her. In a strife of words he called him "stupid ass!" Hauptmann, apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he

* Pauline Anna Milder was born in Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and Petrograd. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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gave a rude refusal. Campi, who died in 1822 at Munich, was remarkable not only as a singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

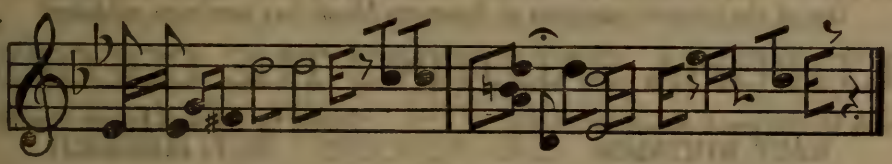
Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic coloratura." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, but incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience of the new works has come down to us. Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the piano concerto

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was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The Pastoral was described on the programme of 1808 as follows:—

Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting.
First Piece. Pleasant feelings which awake in man on arriving in the country.
Second Piece. Scene by the brook.
Third Piece. Jovial assemblage of the country folk, in which appear suddenly
Fourth Piece. Thunder and storm, in which enter
Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.

The headings finally chosen are on the title-page of this Programme Book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for there could be no point of contact between the doctrines of this Calvinist of Geneva

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and the effusions of Beethoven, a Catholic by birth and by education. Nor did Beethoven share the views of many romantics about Nature. He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.

His bedside book for many, many years soon after his passion for Giulietta Guicciardi was the "Lehr und Erbauungs Buch" of Sturm. Passages underscored show the truth of the assertions just made, and he copied these lines that they might always be in his sight: "Nature can be justly called the school of the heart; it shows us beyond all doubt our duty towards God and our Neighbor. I wish therefore to become a disciple of this school, and offer my heart to it. Desirous of self-instruction, I wish to search after the wisdom that no disillusion can reject; I wish to arrive at the knowledge of God, and in this knowledge I shall find a foretaste of celestial joys."

Nature to Beethoven was the country near by, which he could visit in his daily walks. If he was an indefatigable pedestrian, he was never an excursionist. "*Tourisme*, a mania of modern Germany carried to such an extent with its instinct of militarism that it is clothed in a uniform (gray green coat with hartshorn buttons, and a shabby little hat ornamented with a shaving brush *)—*tourisme*, I say, did not exist at the beginning of the 19th century. When any one undertook a distant journey, it was for business, not for pleasure; but pedestrian tours were then very common."

M. d'Indy draws a picture of the little *Wirthschaften* in the suburbs of

* M. d'Indy forgets the field-glass with a strap around the neck and dangling just above or on the wearer's paunch.—P. H.

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the large towns, humble inns "not yet ticketed with the pompous barbarism of 'restaurant.'" They were frequented by the bourgeoisie, who breathed the fresh air and on tables of wood ate the habitual sausage and drank the traditional beer. There was a dance hall with a small orchestra; there was a discreet garden with odorous alleys in which lovers could walk between the dances. And beyond was the forest where the peasant danced and sang and drank, but the songs and dances were here of a ruder nature.

Beethoven, renting a cottage at Döbling, Grinzing, or Heiligenstadt, which then were not official faubourgs, could in a few minutes be in the forest or open country. Thus influenced, he wrote the pianoforte sonatas, Op. 28 and Op. 31; the "Waldstein" sonata; the violin sonata, Op. 30, No. 3; three movements of the seventh quartet (1806); the sixth, seventh, and eighth symphonies; and the tenth sonata for violin, Op. 96; also Village Dances, the finales of Trios, Op. 70, No. 2, and Op. 97, and the pastoral entr'acte of "Egmont." Beethoven did not attempt to reproduce the material, realistic impression of country sounds and noises, but only the spirit of the landscape.

Thus in the "Pastoral" Symphony, to suggest the rustic calm and the tranquillity of the soul in contact with Nature, he did not seek curious harmonic conglomerations, but a simple, restrained melody, which embraces only the interval of a sixth (from *fa* to *re* *). This is enough to create in us the sentiment of repose—as much by its quasi-immobility as by the duration of this immobility. The exposition of this melody based on the interval of a sixth is repeated with different timbres, but musically the same, for fifty-two measures without interruption. In an analogous manner Wagner portrayed the majestic monotony of the river in the introduction to "Rheingold." Thus far the landscape is uninhabited. The second musical idea introduces two human beings, man and woman, force and tenderness. This second musical thought is the thematic base of the whole work. In the Scherzo the effect of

* In his "Essais de technique et d'esthétique musicales," 1902, pp. 380–383, M. Élie Poirée has already remarked the pastoral character of this interval in the key of F major, which by a very plausible phenomenon of "colored audition" appears to him in correspondence with the color green.—V. D'I.



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sudden immobility produced by the bagpipe tune of the strolling musician (the oboe solo, followed by the horn), imposing itself on the noisy joy of the peasants, is due to the cause named above; here, with the exception of one note, the melody moves within the interval of a fifth.

The storm does not pretend to frighten the hearer. The insufficient kettledrums are enough to suggest the thunder, but in four movements of the five there is not a fragment of development in the minor mode. The key of F minor, reserved for the darkening of the landscape hitherto sunny and gay, produces a sinking of the heart and the distressing restlessness that accompany the approach of the tempest. Calm returns with the *ambitus* of the sixth, and then the shepherd's song leads to a burst of joyfulness. The two themes are the masculine and feminine elements exposed in the first movement.

According to M. d'Indy the Andante is the most admirable expression of true nature in musical literature. Only some passages of "Siegfried" and "Parsifal" are comparable. Conductors usually take this Andante at too slow a pace, and thus destroy the alert poetry of the section. The brook furnishes the basic movement, expressive melodies arise, and the feminine theme of the first Allegro reappears, alone, disquieted by the absence of its mate. Each section is completed by a pure and prayer-like melody. It is the artist who prays, who

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BOSTON NEW YORK

loves, who crowns the diverse divisions of his work by a species of Alleluia.*

It has been said that several of the themes in this symphony were taken from Styrian and Carinthian folk-songs.†

The symphony, dedicated to Prince von Lobkowitz and Count Rasoumoffsky, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. Two trombones are added in the fourth and fifth movements and a piccolo in the fourth.

The first movement, Allegro ma non troppo, F major, 2-4, opens immediately with the exposition of the first theme, piano, in the strings. The more cantabile phrase in the antithesis of the theme assumes later an independent thematic importance. The second theme is in C major, an arpeggio figure, which passes from first violins to second violins, then to 'cellos, double-basses, and wood-wind instruments. The development of this theme is a gradual crescendo. The free fantasia is very long. A figure taken from the first theme is repeated again and again over sustained harmonies, which are changed only every twelve or sixteen measures. The third part is practically a repetition of the first, and the coda is short.

Second movement, Andante molto mosso, B-flat major, 12-8. The first theme is given to the first violins over a smoothly flowing accompaniment. The antithesis of the theme, as that of the first theme of the first movement, is more cantabile. The second theme, more sensuous in character, is in B-flat major, and is announced by the strings. The remainder of the movement is very long and elaborate, and consists of embroidered developments of the thematic material already exposed. In the short coda "the nightingale (flute), quail (oboe), and cuckoo (clarinet) are heard."

The third movement is practically the scherzo. Allegro, F major, 3-4. The thesis of the theme begins in F major and ends in D minor,

* I have condensed and paraphrased the beautiful pages of M. d'Indy (65–74). A translation into English of his "Beethoven" has been published by the Boston Music Company.—P. H.

† See the volume of folk-songs collected by Professor Kuhac, of Agram.

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the antithesis is in D major throughout. This theme is developed brilliantly. The second theme, of a quaint character, F major, is played by the oboe over middle parts in waltz rhythm in the violins. "The bass to this is one of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians, in which the bassoon-player can get only the notes F, C, and octave F out of his ramshackle old instrument; so he keeps silent wherever this series of three notes will not fit into the harmony. After being played through by the oboe, the theme is next taken up by the clarinet, and finally by the horn, the village bassoonist growing seemingly impatient in the matter of counting rests, and now playing his F, C, F, without stopping." The trio of the movement, In tempo d' allegro, F major, 2-4, is a strongly accentuated rustic dance tune, which is developed in fortissimo by the full orchestra. There is a return of the first theme of the scherzo, which is developed as before up to the point when the second theme should enter, and the tempo is accelerated to presto. But the dance is interrupted by a thunder-storm, allegro, F minor, 4-4, which is a piece of free tone-painting.

Fourth movement, Allegro, F major, 6-8. There is a clarinet call over a double organ-point. The call is answered by the horn over the same double organ-point, with the addition of a third organ-point. The horn repetition is followed by the first theme, given out by the strings against sustained harmonies in clarinets and bassoons. This theme, based on a figure from the opening clarinet and horn call, is given out three times. This exposition is elaborate. After the climax a subsidiary theme is developed by full orchestra. There is a short transition passage, which leads to an abbreviated repetition of the foregoing development of the first theme. The second theme enters, B-flat major, in clarinets and bassoons. The rest of the movement is hardly anything more than a series of repetitions of what has gone before.

It may here be said that some programme-makers give five movements to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements beginning the third with the "jolly gathering of country-folk."

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Impressions (from an Artist's Life) in form of Variations on an Original Theme for Orchestra and Pianoforte.

Ernest Schelling

(Born at Belvidere, N.J., July 26, 1876; now living at Bar Harbor, Me., and Celigny, Switzerland.)

These variations were composed in the course of the last two years. Dedicated to Mrs. Schelling, they are scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, side drum, two small drums such as are used in the cavalry service, tambourine, cymbals, triangle, tam-tam, two harps, and the usual strings.

Mr. Schelling contributes the following notes:—

"The original theme, G-sharp minor, 6-8, is written for violins and violas in unison, with a use of the pianoforte in ornamentation over fermatas. B. S. O.

"The variations are impressions of personalities, of places, of happenings as they happened to strike my imagination. I have usually written an initial or a word to go with each variation.* Sometimes these might be of interest to the listener; at other times not.

"Variation I. is for wood-wind alone. When I wrote it I heard but one timbre in my ear, that of the Boston Symphony Orchestra; therefore B. S. O.

"II. A canon. Strings with pianoforte. Rather martial; precise in rhythm, incisive. K. M.

"III. Clarinet ostinato. Savoyard (*Pâtre*).

"IV. Violoncelli soli and three flutes. Pianoforte and strings accompany. In memory of H. Pfitzner.†

* Sir Edward Elgar thus annotated his Variations on an original theme.—Ed.

† Hans Pfitzner, born at Moscow of German parents, May 5, 1869, was a pupil of his father, a conductor and violinist in Frankfort, and of Kwast and Knorr at Hoch's Conservatory in the same city. In 1892–93 he taught at the Coblenz Conservatory. He was an opera conductor at Mainz in 1894–97. In the latter year he went to Berlin as teacher and conductor (Stern's Conservatory), and in 1903 first conductor at the Theater des Westens. In 1907 he conducted the Kaim orchestra's subscription concerts until the orchestra was disbanded, and in 1908 he became city Music Director and director of the Conservatory in Strassburg. It is said that he died a short time ago. A hunchback, he strove manfully against poor health. One of the most prominent of the post-Wagner school in Germany, he wrote two operas that excited much discussion, "Der arme Heinrich" (Mayence, 1895), and "Die Rose vom Liebesgarten" (Elberfeld, 1901). Among his other works are the music to "Kätchen von Heilbronn" (1908, Berlin) and "Christelflein" (Munich, 1906); Scherzo for orchestra (1888); Ballads, "Herr Oluf" (baritone and orchestra), "Die Heinzelmännchen" (bass and orchestra); "Kolumbus," for eight-voiced mixed chorus *a cappella*; much chamber music, and many songs. His overture to "Christelflein" has been played here at concerts of the Boston Symphony Orchestra, November 16, 1907; October 19, 1912. Mr. Schelling took his sole lessons in orchestration of Pfitzner.

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"IX. Strings alone. Polska. I. J. P.
"X. Full orchestra. Erin. L. S.
"XI. English horn solo. Harp. H. W. Petrograd.
"XII. Horn solo and pianoforte. E. G.
"XIII. Full orchestra. In memory of Gustav Mahler.
"XIV. Strings, violin solo. Lagoon. N. C.
"XV. Pianoforte and orchestra. Martellato. Sparks.
"XVI. Viola solo and pianoforte. Fr. Kr.
"XVII. Clarinet and pianoforte.
"XVII A. Full orchestra. August, 1914.
"XVIII. Full orchestra. W. M.
"XVIII A. Full orchestra. Afghan.
"XIX. Lutheran Choral. Wartburg, 1915."

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and unusual sense of pitch. He entered the Paris Conservatory of music when he was nine years old and continued his studies at Basle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900–1904 Mr. Schelling appeared as a virtuoso in cities of Europe and South America. He is court pianist to the Duke of Mecklenburg-Schwerin.

The list of his compositions includes a symphony, Symphonic Legend for orchestra (Warsaw, 1903), a fantasia for pianoforte and orchestra, Fantastic Suite for pianoforte and orchestra (Amsterdam, 1907), chamber music and pianoforte pieces.



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LITERATURE UPON REQUEST

"The Sorcerer's Apprentice" (after a Ballad by Goethe).

Paul Dukas

(Born at Paris, October 1, 1865; now living at Paris.)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux Concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at Symphony Concerts, October 22, 1904 (Mr. Gericke, conductor), on December 2, 1906 (Mr. d'Indy, conductor), on February 9, 1907 (Dr. Muck, conductor), on April 17, 1909 (Mr. Fiedler, conductor), and on March 1, 1913, February 14, 1914 (Dr. Muck, conductor).

Goethe's ballad, "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musen-almanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.
Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

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I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

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See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full.



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Good, said I, I want no more water; be again a pestle! He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since."*

The scherzo is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, big drum, cymbals, triangle, Glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and 'cellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

* Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113–155).

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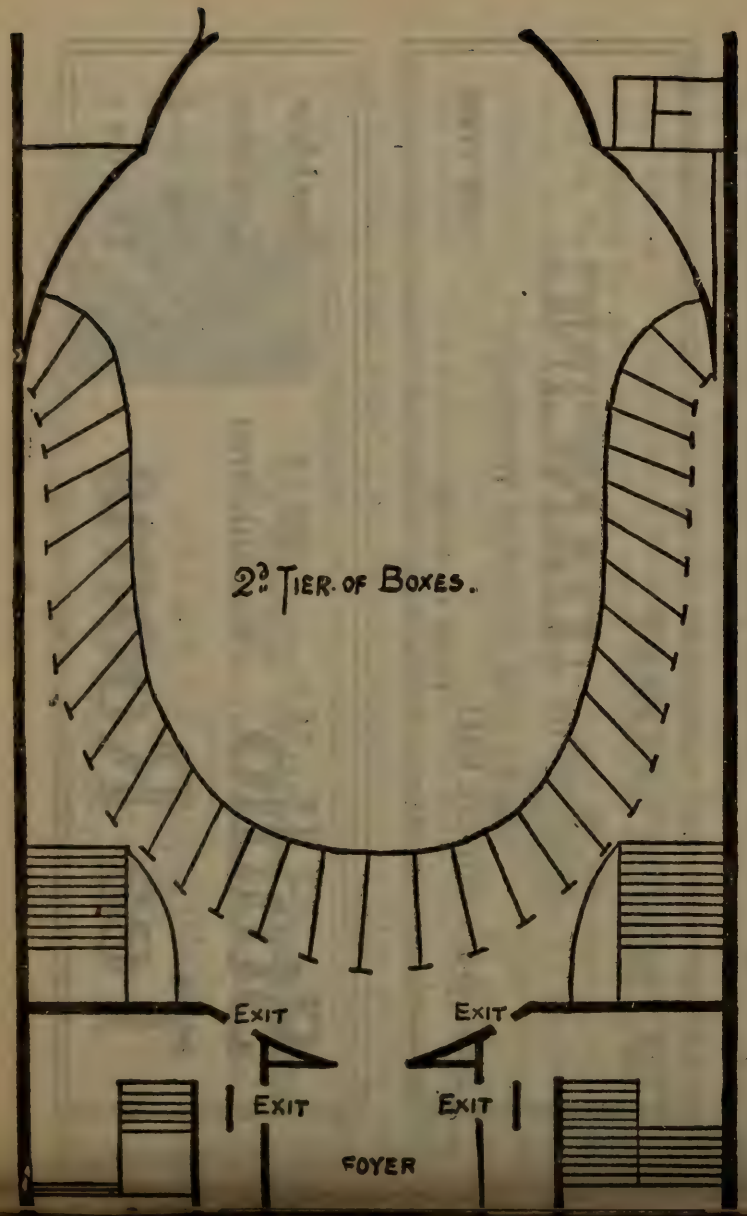
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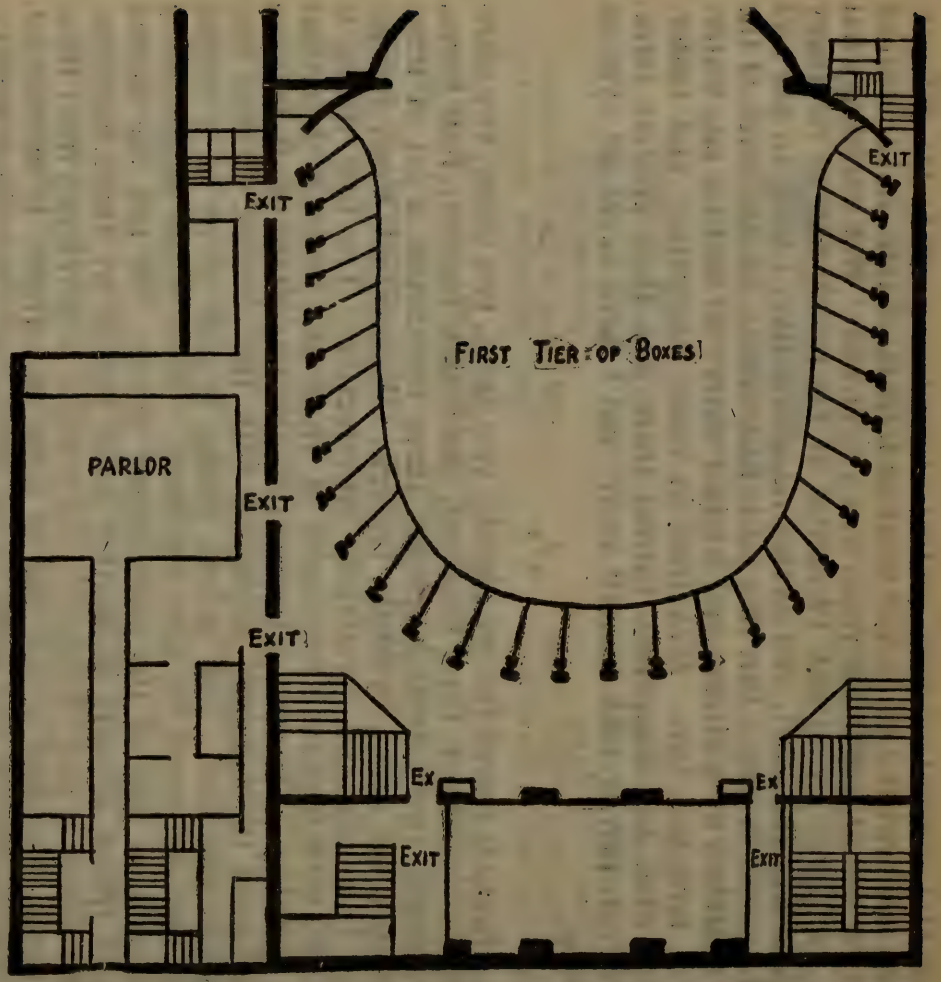
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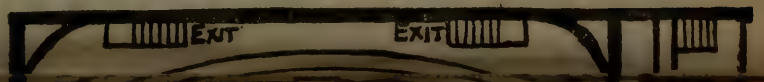
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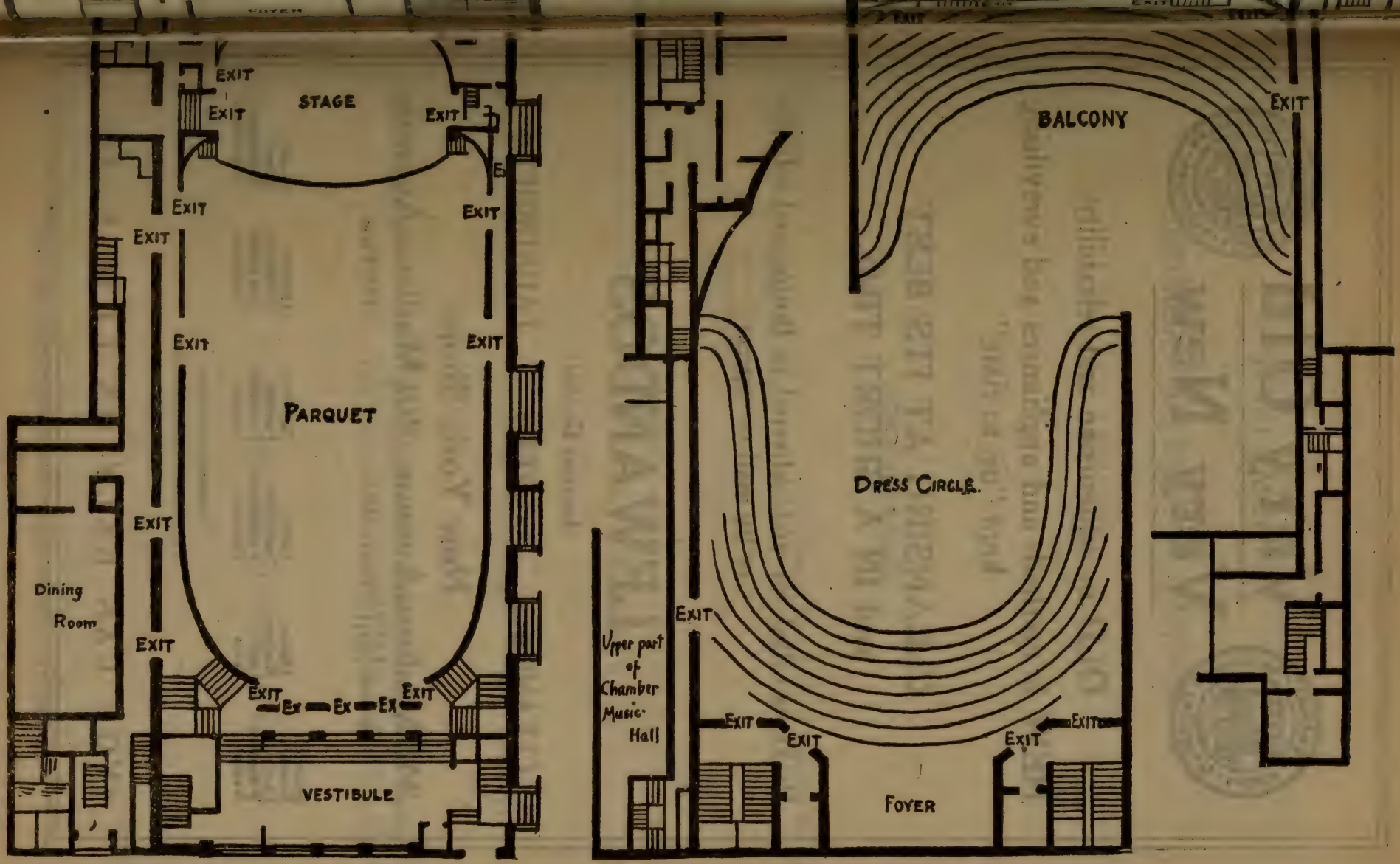
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Brahms Symphony No. 3, in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Enesco Rhapsodie Roumaine, in A major, Op. 11, No. 1

Rachmaninoff . . "The Island of the Dead," Symphonic Poem, for full Orchestra, to the Picture by A. Böcklin, Op. 29

Berlioz Overture, "Le Carnaval Romain," Op. 9

There will be an intermission of ten minutes after the symphony

Symphony No. 3, in F major, Op. 90 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 he completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterberg-strasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's * in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered: "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic Concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and that he would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied: "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

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there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms's violin concerto under the composer's

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

†Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.

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direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim, and his pianoforte playing in 1884 on that occasion was muddy and noisy. Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts, on October 24, 1884.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike

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flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," Vol. III., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone at the beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly marked cross-relation,—the A-flat of the bass against the preceding A-natural of the first theme. This delicate violation of the rules has provoked much discussion, although the swing of the theme is in no way influenced by this cross-relation, or *Querstand*. Some find here the "key-note to some occult dramatic signification." William F. Apthorp voiced this opinion with peculiar felicity: "It seems to me that it

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can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> "'. . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

The second chief member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" and Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, and is in strong contrast with the broad and sweeping first theme. The rhythm, 9-4, is complicated. The clarinet sings against a bassoon phrase over a double drone-bass or organ-point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. But, with the end of this section in 9-4 and with the return to 6-4, and the stormier mood, the oboe gives out the "device" (A, C, A).

The free fantasia, or middle section, is comparatively short,—nine pages of the score to fourteen occupied by the exposition. Both themes are developed, and the "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets, and strings), and the "device" is repeated by the trumpets, horns, trombones, bassoons; and it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer"*

* Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

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in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last measures of several phrases, as an echo. The theme developed in this manner is followed by a variation for the strings, wood-wind, and horns. The transition to the second theme consists of a figured and extended repetition of the first half-period. This second theme is sung first by clarinet and bassoon, then by oboe and horn, in octave, while there is a subdued accompaniment in the strings. The strings lead in a supplemental passage, wood-wind instruments answer them, and then there is a phrase of six measures remarkable for its transitional harmonies. The first theme returns in new and elaborate variations. The remarkable harmonies reappear as an approach to the short coda, which is built on fragments of the first theme, in clarinets and bassoons, then in the brass, while rising arpeggios in oboe and flute lead to the close.

The third movement is a poco allegretto in C minor, 3-8, and is a romantic substitute for the traditional scherzo. It is scored for a small orchestra,—strings, wood-wind, and two horns. It is an example, seldom found, of a third movement in the minor of the dominant of the key of the symphony. And here there is more or less of a return to the restless spirit of the first movement. The chief theme, mezza voce, espressivo, is sung in the first twelve measures by the violoncellos, afterward by the violins with more of an accompaniment. Contrapuntal passages between violoncellos and first violins supply the antithesis. After a repetition, with melody spread out in flute, oboe, and horn, a modulation to A-flat major brings in the second theme, which is given to the wood-wind in strange harmonies to a syncopated accompaniment of the violoncellos. There is a repetition of this theme, which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, 2-2, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The exposition is simple, and the theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortis-

TERESA CARREÑO

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simo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Mr. Apthorp calls it, over sustained harmonies in the wind instruments.

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

Those who delight in savage attacks on celebrated men should read Hugo Wolf's article on "Concerts of the Meiningen Symphony Orchestra," dated November 30, 1884. (See Hugo Wolf's "Musikalische Kritiken," pages 109–111 (Leipsic, 1911). Wolf acknowledged that the Third Symphony was in part an excellent work—for Brahms, who was wholly lacking in originality. "Brahms is an epigone of Schumann and Mendelssohn and, as such, exercises on the development of music history about the same influence as the late Robert Volkmann did; that is, he has just as little importance for music history as Volkmann, and also no influence. He [Brahms] is an excellent musician who knows his counterpoint. To him ideas come now good and fine, now wretched, now already well known, and often ideas do not come at all. Brahms is like an isolated *emigré* of the French Revolution, and, truly, he resembles the two *emigrés* sketched in a characteristic manner by Grabbe in his drama 'Napoleon': 'What coat-tails, what old-fashioned behavior and opinions, what ghosts out of the good old-fashioned and most stupid period! They know absolutely nothing of the Revolution and its bloody years; but they have remained, as sometimes the mountain stream subsides and the grass remains and perhaps therefore considers itself stronger than the floods which even still pour over it and tear apart the shores. They have not stirred a straw's length from themselves and their proud madness.' Schumann, Chopin, Berlioz, Liszt, the leaders of the revolutionary musical movement after Beethoven (in which period Schumann himself hoped for a Messiah and indeed in—Brahms!), have gone over our symphonic composer and not left a trace." Then Wolf drew a comical but bitter

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picture of Brahms returning home like a long absent ghost and finding spider webs in the deserted house. Music paper all yellow, an inkstand choked with dust, and a rusted pen excite his attention. He sits down and thinks and thinks and thinks in vain. At last he recalls the good old time, now toothless, wrinkled, shaky, squeaking and chattering like an old woman. "At last he grasps the pen. What he writes are, on my honor, notes, a mass of notes. These notes are now stuffed according to the rules into the good old form, and that which comes out of them is—a symphony."

The object of music, said Athenæus, is to promote affability and arouse a gentleman-like joy.

RHAPSODIE ROUMAINE IN A MAJOR, OP. 11, NO. 1.

GEORGES ENESCO (ENESCOU)

(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D major and G minor. It is dedicated to B. Crocé-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, side-drum, triangle, two harps, and the usual strings.

The Rhapsody is founded on Roumanian airs which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints at the first theme, which is finally announced by violins and wood-wind. The first indication reads Modéré, A major, 4-4. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented and there is little or no thematic development, there is no need of analysis. The Rhapsody was performed twice at the Promenade Concerts in London in the summer and fall season of 1911. The first performance in Boston was at a concert of the Boston Symphony Orchestra, conducted by Mr. Fiedler, February 17, 1912. Dr. Muck conducted the Rhapsody on November 14, 15, 1913.

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"The Island of the Dead," Symphonic Poem, for Full Orchestra, to the Picture by A. Böcklin, Op. 29.

Sergeï Vassilievich Rachmaninoff

(Born in the government of Novgorod, April 1, 1873; now living.)

This symphonic poem was played at Moscow in the season of 1908–09, under the direction of the composer. It was played afterward in Berlin at a concert of the Society of Friends of Music, led by Oskar Fried. The first performance in the United States was at a concert of the Theodore Thomas Orchestra in Chicago, December 3, 1909, when the composer conducted. The first performance in Boston was at a concert of the Boston Symphony Orchestra, December 18, 1909, when the composer conducted. Mr. Fiedler conducted the performances of February 19, 1910, and April 15, 1911.

"Die Todteninsel, Symphonische Dichtung zum Gemälde von A. Böcklin," is dedicated to Nicolas von Struve, and is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, and the usual strings.

* * *

Arnold Böcklin, in the spring of 1880, made the first sketch of his "Island of the Dead," and this sketch, 1.10 metres in length and 1.54 metres in breadth, is in the possession of the Simrock family of Berlin. This he left unfinished for a time, and made a second which he at once painted, and this was for the Countess Marie von Oriola,

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of Büdesheim. It is said that he painted it according to the wish of the Countess, who visited him at Florence, and that when he showed it to her he said: "You received, as you wished, a dream picture. It must produce such an effect of stillness that any one would be frightened to hear a knock on the door." According to Fritz von Ostini, a third variant of the first sketch was made in 1883, a fourth in 1884, a fifth, which is in the Leipsic Museum, in 1886, and still a sixth, almost a replica of one of the former ones, was sold in Munich. The second variant is owned by the Schön family in Worms. There are differences in detail and in color in the five variants.

The island in the picture was suggested by the group of Ponza Islands, north of the Gulf of Naples. Their form and rocks show that they are of volcanic origin, and in prehistoric times were probably of the Vesuvian craters. Some of the islands are arable and inhabited, others are wild masses of rocky ledges. As Franz Hermann Meissner puts it, one of the latter islands was the half of what was once a volcanic peak. The waves in the course of centuries shaped a little haven. Birds brought the seeds of cypress-trees. The trees in time shot up in the ledges. At last man came, and made paths and hollowed chambers and threw up a rough wall as a protection against the waves. The island even then was as solemn as a pyramid. It was a hidden nook for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote, and forgotten by the world. The sea is still, there is no cry of bird, no fluttering, no voice. The boat approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferryman. The white and quiet figure near the coffin,—is it some mourner or is it a priest?

Rachmaninoff's musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of Petrograd, and he studied the pianoforte there with Denyanski, but in 1885 he left this conservatory to enter the one at Moscow. There he studied the pianoforte, first with Zvireff, a pupil of Liszt, and afterward with Alexander Siloti,* a cousin of Rachmaninoff. His teachers in composition were Arensky and Tanéïeff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera "Aleko" in one act (with the libretto after Pushkin). He then

* Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tschaikowsky's Concerto for pianoforte, G major, No. 2, Op. 44. He gave three concerts here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tschaikowsky's Trio, Op. 50).

BETTY LEE

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travelled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, "The Cliff," based on Lermontoff's poem, and appeared as pianist at the Philharmonic Concert, April 19. In 1902 he appeared at Vienna as a pianist, and in 1907 visited Paris. In 1897 he was appointed conductor at the Moscow Private Opera, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. He has visited Petrograd and Moscow to conduct concerts of the Philharmonic Association in the former city and of the Imperial Musical Association in the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8, 1909.

Overture, "The Roman Carnival," Op. 9 . . . Hector Berlioz

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic Concert, led by Mr. Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony"!

The overture was composed in Paris in 1843, shortly after the journey in Germany. The score and parts were published in June, 1844.

The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini,"* originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca,

*For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII. (Librairie Plon, Paris, 1908).

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Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

The story has been condemned as weak and foolish. It is also wholly fictitious.* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio† will wear. The pantomine of "King Midas" is aeted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similiarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

* * *

The overture begins Allegro assai con fuoco, with the chief theme, which is taken from the saltarello‡ danced on the Piazza Colonna in

*It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

† "Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.

‡ Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semicircle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtanz*." The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half-note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).

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Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last-named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomine of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon-shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings. Berlioz wished 15 first violins, 15 second violins, 10 violas, 12 violoncellos, and 9 double basses.

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at Petrograd, where at the

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first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not understand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from Bülow ("Die Opposition in Süddeutschland," 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of Beethoven heard in concert rooms were the "Prometheus," the "Egmont," and the "Coriolanus" overtures, "the last named with three violas and three 'cellos."

The first performance outside of France was at Vienna, November 16, 1845, at the Theater an der Wien, in the first of six Berlioz concerts led by the composer. The orchestra was composed of members of that theatre orchestra and of the band of the Second Artillery Regiment. The programme included this overture, which was repeated afterward; a hymn with chorus; cavatina from "Benvenuto Cellini," sung by Miss von Marra; the "Harold" symphony (viola solo, Mr. Heissler); "Le Cinq Mai" (bass solo by Mr. J. Staudige); and the Apotheosis-Finale from the "Mourning and Triumph" symphony.

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote: "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

Excited by reading Cellini's Memoirs and E. T. A. Hoffmann's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended de Wailly, who in turn sought the aid of Barbier; but de Vigny criticised and corrected and suggested until nearly the time of performance.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was then thought so difficult that there were twenty-nine full rehearsals. The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérevis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

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Meyerbeer, Paganini, and Spontini were present at the first performance, and Dom François de Paule, brother of the Queen of Spain, sat in the royal box, surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini." See the romantic memoirs of Berlioz and Duprez's "Souvenirs d'un Chanteur" (pp. 153, 154) for explanations of the failure.

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Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
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Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz J	

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Van Wynbergen, C.			
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Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

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Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

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Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
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THURSDAY EVENING, FEBRUARY 17

AT 8.15

PROGRAMME

Debussy "La Mer," Trois Esquisses Symphoniques

I. De L'aube à midi sur la mer (From Dawn till Noon on the Ocean).
II. Jeux de vagues (Frolics of Waves).
III. Dialogue du vent et de la mer (Dialogue of Wind and Sea).

Strauss . "Don Quixote" (Introduction, Theme with Variations and Finale): Fantastic Variations on a Theme of Knightly Character, Op. 35

(Violoncello solo, Mr. WARNKE; Viola, Mr. FÉRIR)

Haydn Symphony in E-flat major (B. & H., No. 1)

I. Adagio: Allegro con spirito.
II. Andante.
III. Menuetto: Trio.
IV. Allegro con spirito.

Note: There will be short intermissions between the first and second and second and third numbers

"The Sea" (Three Orchestral Sketches): I. From Dawn till Noon on the Ocean; II. Frolics of Waves; III. Dialogue of Wind and Sea Claude Debussy

(Born at Saint-Germaine (Seine and Oise), France, August 22, 1862; now living at Paris.)

These orchestral pieces ("La Mer: I. De l'aube à midi sur la mer; II. Jeux de vagues; III. Dialogue du vent et de la mer,—trois esquisses symphoniques") were performed for the first time at a Lamoureux Concert in Paris, October 15, 1905. The concert, the first of the season of 1905–06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Camille Chevillard conducted. Debussy has conducted performances.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy first conceived the idea of writing them in 1903.

The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra led by Dr. Muck on March 2, 1907. "La Mer" was performed again that season by request on April 20, 1907. There was a later performance on March 1, 1913.

"From Dawn till Noon on the Ocean" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waves" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a Glockenspiel (or celesta), two harps, and strings.

"Dialogue of Wind and Sea" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, one double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, Glockenspiel, two harps, and strings.

These sketches are impressionistic. The titles give the cue to the hearer. As M. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can any one analyze logically creations which come from a dream, if not from a nightmare, and seem the fairy materialization

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of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, M. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitateur, and his art rests almost wholly on the association of musical ideas whose relations are clearly perceived only in a state of semi-consciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French, pictorial and literary to that degree of disembodiment where sound is only a cabalistic sign."

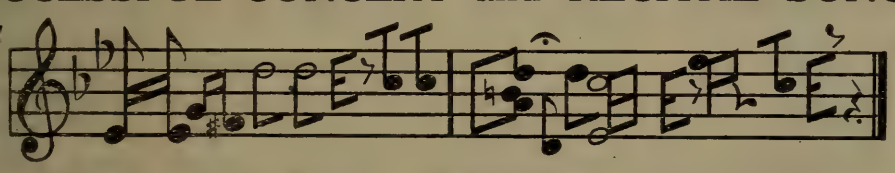
Whether you dispute or agree to this characterization of Debussy's art,—the comparison of his art with that of Berlioz is at least surprising if it be not inexplicable,—M. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's themes without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as translated by Thomas Taylor: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

The question for the hearer to determine is whether Debussy and the ocean are on confidential terms.

W. E. Henley wrote in ("Views and Reviews: Longfellow"): "The ocean as confidant, a Laertes that can neither avoid his Hamlets nor bid them hold their peace, is a modern invention. Byron and Shelley discovered it; Heine took it into his confidence, and told it the story of his loves; Wordsworth made it a moral influence; Browning loved it in his way, but his way was not often the poet's; to Matthew Arnold it was the voice of destiny, and its message was a message of despair; Hugo conferred with it as with an humble friend, and uttered such lofty things over it as are rarely heard upon the lips of man. And so with living lyrists, each after his kind. Lord Tennyson listens and looks until it strikes him out an undying note of passion or yearning or regret:

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Sunset and evening star,
And one clear call for me.

Mr. Swinburne maddens with the wind and the sounds and the scents of it, until there passes into his verse a something of its vastness and its vehemency, the rapture of its inspiration, the palpitating, many-twinkling miracle of its light; Mr. William Morris has been taken with the manner of its melancholy; while to Whitman it has been 'the great Camerado' indeed, for it gave him that song of the brown bird bereft of his mate, in whose absence the half of him had not been told to us. But to Longfellow alone was it given to see that stately galley which Count Arnaldos saw; his only to hear the steersman singing that wild and wondrous song which none that hears it can resist, and none that has heard it may forget. Then did he learn the old monster's secret,—the word of his charm, the core of his mystery, the human note in his music, the quality of his influence upon the heart and the mind of man; and then did he win himself a place apart among sea poets."

Mr. Felix Borowski, the learned and instructive writer of the programme books of the Chicago Orchestra, has drawn up a list of purely orchestral pictures of the ocean, "which is, it is to be feared, incomplete: Among the sea symphonies are Rubinstein's 'Ocean' symphony; 'Ocean,' symphony by Ferd. Pfohl; 'Ocean,' symphony by Noetzel; 'Von der Nordsee,' by Friedrich E. Koch; 'Nordseefahrt,' by Jules de Swert; 'An die Adria,' of Franz Mikorey, and 'Sinfonia Marinaresca,' by Antonio Scontrino. 'La Mer,' by Paul Gilson, and 'Des Meeressang,' by Jan Brandt-Buys, are symphonic sketches. There are symphonic poems—'Am Meer,' by Klaus Pringsheim, and 'The Great Silence,' by Alphonse Diepenbrock, which is based on the sentence of Nietzsche, 'Here is the sea; here we can forget the town.' Two symphonic sketches—'Meergrus' and 'Seemorgen,' were written by Max Schillings, and, under the name of orchestral sketches, Debussy published 'La Mer.' 'La Mer' was also the title given by Glazounow to an orchestral fantasie.

"The overtures include Mendelssohn's 'Calm Sea and Prosperous Voyage' and 'Fingal's Cave' (The Hebrides), and Alexander C. Mac-

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TIRINDELLI	Chi Sei
MANCINELLI	A Se STESSO
MANSELLA	Non vi Offacciate
GANNAI	Nostro bandiera
CHIGI	Veglie d'anima
DE LEVA	La Pavana

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kenzie's nautical overture, 'Britannia.' Works not classed in the foregoing category are William H. Bell's 'Mother Carey' (Three Sailor Pieces) and Robert Radecke's 'Am Strande.'" To these pieces might be added Rimsky-Korsakoff's "Sadko," symphonic poem, and the sea-music in "Scheherazade."

"Don Quixote" (Introduction, Theme with Variations, and Finale): Fantastical Variations on a Theme of a Knightly Character, Op. 35 Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Quixote (Introduzione, Tema con Variazioni, e Finale): Fantastische Variationen über ein Thema ritterlichen Charakters," was composed at Munich in 1897. (The score was completed on December 29th of that year.) It was played for the first time at a Gürzenich Concert, Cologne, from manuscript, Franz Wüllner conductor, March 8, 1898. Friedrich Grützmacher was the solo violoncellist. Strauss conducted his composition on March 18, 1898, at a concert of the Frankfort Museumgesellschaft, when Hugo Becker was the violoncellist. It is said that Becker composed an exceedingly piquant cadenza for violoncello on the Quixote motive for his own enjoyment at home. The first performance in the United States was by the Chicago orchestra, Chicago, Theodore Thomas conductor, January 7, 1899, Bruno Steindel 'cellist.

The work is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, one double-bassoon, six horns, three trumpets, three trombones, one tenor tuba, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, tambourine, wind-machine, harp, sixteen first violins, sixteen second violins, twelve violas, ten 'cellos, eight double-basses. It is dedicated to Joseph Dupont.

Much has been written in explanation of this work, which followed "Also sprach Zarathustra," Op. 30 (1896), and preceded "Ein Heldenleben," Op. 40 (1898). As the story goes, at a music festival in Düssel-

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dorf in 1899 an acquaintance of Strauss complained bitterly before the rehearsal that he had no printed "guide" to "Don Quixote," with which he was unfamiliar. Strauss laughed, and said for his consolation, "Get out! you do not need any." Arthur Hahn wrote a pamphlet of twenty-seven pages in elucidation, and in this pamphlet are many wondrous things. We are told that certain queer harmonies introduced in an otherwise simple passage of the Introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions."

It is said that "Don Quixote" was written at a time when the composer himself was inclined "to be conscious of the tragi-comedy of his own over-zealous hyper-idealism and ironical at its expense."

There is no programme attached to the score of this work. The arrangement for pianoforte gives certain information concerning the composer's purposes.

Mr. Max Steinitzer declares in his "Richard Strauss" (Berlin and Leipsic, 1911) that with the exception of some details, as the Windmill episode, the music is intelligible and effective as absolute music; that the title is sufficiently explanatory. "The introduction begins immediately with the hero's motive and pictures with constantly increasing liveliness by other themes of knightly and gallant character life as it is mirrored in writings from the beginning of the 17th century. 'Don Quixote, busied in reading romances of chivalry, loses his reason—and determines to go through the world as a wandering knight.'" It is easy to recognize the hero's theme in its variations, because the knight is always represented by the solo violoncello. The character of Sancho Panza is expressed by a theme first given to bass clarinet and tenor tuba, but afterward and to the end by a solo viola.

Introduction.

Mässiges Zeitmass (moderato), D major, 4-4. Don Quixote plunged himself deeply in his reading of books of knighthood, "and in the end, through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. His fantasy was filled with those things that he read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests, and other impossible follies."* The first theme (wind instruments) foreshadows the typical Don Quixote motive, and is here typical of knight-errantry in general. The next section (strings) represents the idea of knightly gallantry, and the whole

* Quotations from the novel itself are here taken from the translation into English by Thomas Shelton (1612, 1620).—P. H.



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theme ends with the passages that include the strange harmonies and portray his madness. These strange progressions recur frequently throughout the work. "He does not dream," says Mr. H. W. Harris, "that his reasoning is at fault or that he is the victim of self-delusion; on the contrary, he ascribes all such discrepancies to magic, by which he believes himself to be persecuted, which is clearly being employed to make things appear otherwise than his judgment assures him they really should be."

The first section of the first theme is ornamented (violas). Don Quixote grows more and more romantic and chivalric. He sees the Ideal Woman, his lady-love (oboe). The trumpets tell of a giant attacking her and her rescue by a knight. "In this part of the Introduction, the use of mutes on all the instruments—including the tuba, here so treated for the first time—creates an indescribable effect of vagueness and confusion, indicating that they are mere phantasms with which the Knight is concerned, which cloud his brain." A Penitent enters (muted violas *ff*). Don Quixote's brain grows more and more confused. The orchestral themes grow wilder. An augmented version of the first section of the theme (brass), followed by a harp glissando, leads to shrill discord—the Knight is mad. "The repeated use of the various sections of the first theme shows that his madness has something to do with chivalry." Don Quixote has decided to be a Knight-errant.

THEME.

"Don Quixote, the knight of the sorrowful countenance; Sancho Panza." Moderato, D minor, 4-4. The Don Quixote theme is an-

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nounced by solo 'cello. It is of close kin to the theme of the introduction. Sancho Panza is typified by a theme given first to bass clarinet and tenor tuba; but afterward the solo viola is the characteristic instrument of Sancho.

VARIATION I.

The Knight and the Squire set out on their journey. "In a leisurely manner," D minor, 12-8. The beautiful Dulcinea of Toboso inspires the Knight (a version of the Ideal Woman theme), who soon sees some windmills (brass) and prepares to attack. A breeze arises (wood-wind and strings), and the Knight, angry at the challenge, attacks, and is knocked down by the sails (run in wood-wind, harp glissando, heavy drum-beats).

VARIATION II.

The victorious Battle against the Host of the Great Emperor Alifonfaron. "Warlike," D major, 4-4. There is a cloud of dust; surely a great army approaches; the Knight rushes to fight, in spite of the warnings of Sancho, who sees the sheep. There is a pastoral figure (wood-wind), and out of the dust-cloud (strings) comes a chorus of "Ba-a-a-a" (muted brass). Don Quixote charges, and puts the foe to confusion.

VARIATION III.

The Dialogues of the Knight and the Squire. Moderato, 4-4. Sancho questions the worth of such a life. Don Quixote speaks of honor and glory (first theme), but Sancho sees nothing in them. The dispute waxes hot. Don Quixote speaks nobly of the ideal. Sancho prefers the easy and comfortable realities of life. At last his master is angry and bids him hold his tongue.

VARIATION IV.

The Adventure with the Penitents. "Somewhat broader," D minor, 4-4. A church theme (wind instruments) announces the approach of a band of pilgrims. Don Quixote sees in them shameless robbers and desperate villains, and he attacks them. They knock him senseless and go on their prayerful way. Sancho, sorely disturbed, rejoices

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when his master shows signs of life, and, after he has helped him, lies down by his side and goes to sleep (bass tuba, double-bassoon).

Variation V.

The Knight's Vigil. "Very slow," 4-4. Don Quixote is ashamed to sleep. He follows the knightly custom and holds watch by his armor. Dulcinea answers his prayers and appears to his vision (the Ideal Woman theme, horn). A cadenza for harp and violins leads to a passage indicative of his rapture.

Variation VI.

The Meeting with Dulcinea. G major, 2-4, 3-4. A common country wench comes along (wood-wind, tambourine), and Sancho by way of jest points her out to his master as Dulcinea. The Knight cannot believe it. Sancho swears it is so. The Knight suddenly knows that some magic has worked this transformation, and he vows vengeance.

Variation VII.

The Ride through the Air. D minor, 8-4. Knight and Squire sit, blindfolded, on a wooden horse, which, as they have been made to believe, will bear them through the air. Their respective themes soar skyward. The wind whistles about them (chromatic flute passages, harp, drum-roll, wind-machine). They stop suddenly (long-held bassoon note), and, looking about them, they think themselves still on the ground. "The persistent tremolo of the double-basses on one note may be taken to mean that the two did not really leave the solid earth."

Variation VIII.

The Journey in the Enchanted Bark. Don Quixote sees an empty boat, and he is sure it is sent by some mysterious power, that he may do a glorious deed. He and Sancho embark. His typical theme is changed into a barcarolle. The boat upsets, but they succeed in gaining the shore; and they give thanks for their safety (wind instruments religioso).

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Variation IX.

The Combat with two Magicians. "Quickly and stormily," D minor, 4-4. Don Quixote is again on his famous horse, eager for adventure. Two peaceable monks are jogging along on their mules, and the Knight sees in them the base magicians who have worked him harm. He charges them and puts them to flight. The two themes are a version of the Don Quixote motive and an ecclesiastical phrase for the bassoons.

Variation X.

Don Quixote, defeated by the Knight of the White Moon, returns home, and resolves to be a shepherd. "Know, sir," said the Knight of the White Moon, "that I am styled the Bachelor Samson Carrasco, and am one of Don Quixote's town; whose wild madness hath moved as many of us as know him to compassion, and me amongst the rest most; and believing that the best means to procure his health is to keep him quiet, and so to have him in his own house, I thought upon this device." So said this knight after the furious battle which is thus described:—

"They both of them set spurs to their horses, and the Knight of the White Moon's being the swifter, met Don Quixote ere he had run a quarter of his career so forcibly (without touching him with his lance, for it seemed he carried it aloft on purpose) that he tumbled horse and man both to the ground, and Don Quixote had a terrible fall; so he got straight on the top of him; and, clapping his lance's point upon his visor, said, 'You are vanquished, Knight, and a dead man, if you confess not, according to the conditions of our combat.' Don Quixote, all bruised and amazed, without heaving up his visor, as if he had spoken out of a tomb, with a faint and weak voice, said, 'Dulcinea del Toboso is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weakness defraud this truth; thrust your lance into me, Knight, and kill me, since you have bereaved me of my honor.' 'Not so truly,' quoth he of the White Moon, 'let the fame of my Lady Dulcinea's beauty live in her entireness; I am only contented that the grand Don Quixote retire home for a year, or till such time as I please, as we agreed, before we began the battle.' And Don Quixote answered that, so nothing were required of him in prejudice of his lady Dulcinea, he would accomplish all the rest, like a true and punctual knight." The variation portrays the fight. The pastoral theme heard in the second variation—the battle with the sheep—reappears. Don Quixote loses one by one his illusions.

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The death of Don Quixote. "Very peacefully," D major, 4-4. The typical theme of the Knight takes a new form. The queer harmonies in a section of this theme are now conventional, commonplace. "They stood all gazing one upon another, wondering at Don Quixote's sound reasons, although they made some doubt to believe them. One of the signs which induced them to conjecture that he was near unto death's door was that with such facility he was from a stark fool become a wise man. For, to the words already alleged, he added many more so significant, so Christian-like, and so well couched, that without doubt they confidently believed that Don Quixote was become a right wise man. . . . These heavy news opened the sluices of the tears-ful and swollen-blubbering eyes of the maid, of the niece, and of his good Squire Sancho Panza; so that they showered forth whole fountains of tears and fetched from the very bottom of their aggrieved hearts a thousand groaning sighs. For in effect (as we have already declared elsewhere) whilst Don Quixote was simply the good Alonso Quixano, and likewise when he was Don Quixote de la Mancha, he was ever of a mild and affable disposition and of a kind and pleasing conversation: and therefore was he not only beloved of all his household, but also of all those that knew him. . . . He had no sooner ended his discourse and signed and sealed his will and testament, but a swooning and faintness surprising him, he stretched himself the full length of his bed. All the company were much distracted and moved thereat, and ran presently to help him; and during the space of three days, that he lived after he had made his will, he did swoon and fall into trances almost every hour. All the house was in a confusion and uproar; all which notwithstanding the niece ceased not to feed very devoutly: the maid servant to drink profoundly, and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface or at least moderate in the mind of the inheritor the remembrance or feeling of the sorrow and grief which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhor all the books of errant



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chivalry. The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailful plaints and blubbering tears of the by-standers, he yielded up the ghost, that is to say, he died."

"Tremolos in the strings indicate the first shiver of a deadly fever." The Knight feels his end is near. Through the 'cello he speaks his last words. He remembers his fancies; he recalls the dreams and the ambitions; he realizes that they were all as smoke and vanity; he is, indeed, ready to die.

Symphony in E-flat major (B. & H., No. 1) . . . Joseph Haydn

(Born at Rohran, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony was composed for Salomon's concerts in London and it was produced at one of these concerts in 1795. Known as No. 1 in Breitkopf & Härtel's catalogue, it is No. 8 in the catalogue of the Philharmonic Society of London.

The symphony is known in Germany as the one "mit dem Paukenwirbel" (with the drum-roll), but it should not be confounded with the one in G major, "The Surprise," which is called in Germany the symphony "mit dem Paukenschlag" (with the drum-stroke).

The precise date of the first performance of this symphony in London is not known. The first Salomon concert in 1795 was on February 2. Two extra concerts were given on May 21 and June 1. Haydn's last benefit was on May 4, and he said of it in his diary: "The whole company was delighted, and so was I. I took in this evening four thousand gulden [about $2,000]. One can make as much as this only in England." Unfortunately, the programmes of some of the Salomon concerts could not be found even by the indefatigable Pohl when he was collecting the material for his "Mozart und Haydn in London" (Vienna, 1867), and we are without information concerning the history of some of the symphonies. Furthermore, the terms "overture" and "symphony" were used loosely by programme-makers of that period. Many of Haydn's symphonies played during his sojourn in London were announced as "overtures," although the music lexicons of the eighteenth century do not speak of the terms as synonymous. Sometimes on a programme there would be two announcements of overtures by Haydn. The first overture would be the first movement of a symphony, and the other movements of it would be announced as "overture" at the beginning of the second part of the programme.

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Symphonies were thus divided for many years. In Vienna in 1839 the first two movements of Schubert's Symphony in C major were separated from each other by an aria from "Lucia di Lammermoor," sung by Miss Tuczek.

This symphony was played for the first time at the Boston Symphony Orchestra concerts on November 14, 1891.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

There is an Introduction, E-flat, Adagio, 3-4, which begins with a long drum-roll. The chief theme follows,—double-basses, 'cellos, bassoons,—and this theme is used, contrary to the custom of the period, in the movement that follows. The chief theme of this following movement, Allegro con spirito, 6-8, is given immediately to the first violins, and a subordinate theme derived from it appears soon after in the oboes. The second independent and important theme (B-flat major), also of a gay character, is given out by first violins and oboe. The working-out section begins with an elaboration of the first chief theme of the allegro. The Introduction theme appears pianissimo in the basses, and the second chief theme is introduced in D-flat major. The repetition is developed in orthodox fashion until the reappearance of the first measures of the introductory Adagio. The first notes of this introductory theme with changed rhythm begin the short coda, Allegro con spirito.

The second movement, Andante, 2-4, opens in C minor with a theme that is afterward varied in major and in minor. This theme is a simple song sung by the violins. The third variation is a violin solo. The fifth and last variation is in C major.

The menuetto is in E-flat, 3-4. In the slight development of the chief theme a measure of this theme is used with emphasis. The trio is also in E-flat.

Finale, E-flat, Allegro con spirito, 2-2. Horns play the harmonic support of the first theme, which enters in the fifth measure, given out by violins. A secondary motive is taken from this theme. The first section is not repeated. The thematic material used in the working-out section is taken solely from the chief theme. The coda is short.

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Haydn's name began to be mentioned in England in 1765. Symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland —an auspicious name—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, the "Hamberger" house * in which Beethoven also once lived, a man appeared, and said: "I am Salomon from London, and come to fetch you with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiently for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse† in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra,

* This house lay on the so-called Wasserkunst bastion and was numbered 1196. It has disappeared. Johann Nepomuk Hamberger was the Registrar of the Lower Austrian Deposit Bank, and a friend of Haydn.

† Beethoven had written a long letter to him on June 1st of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."



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but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

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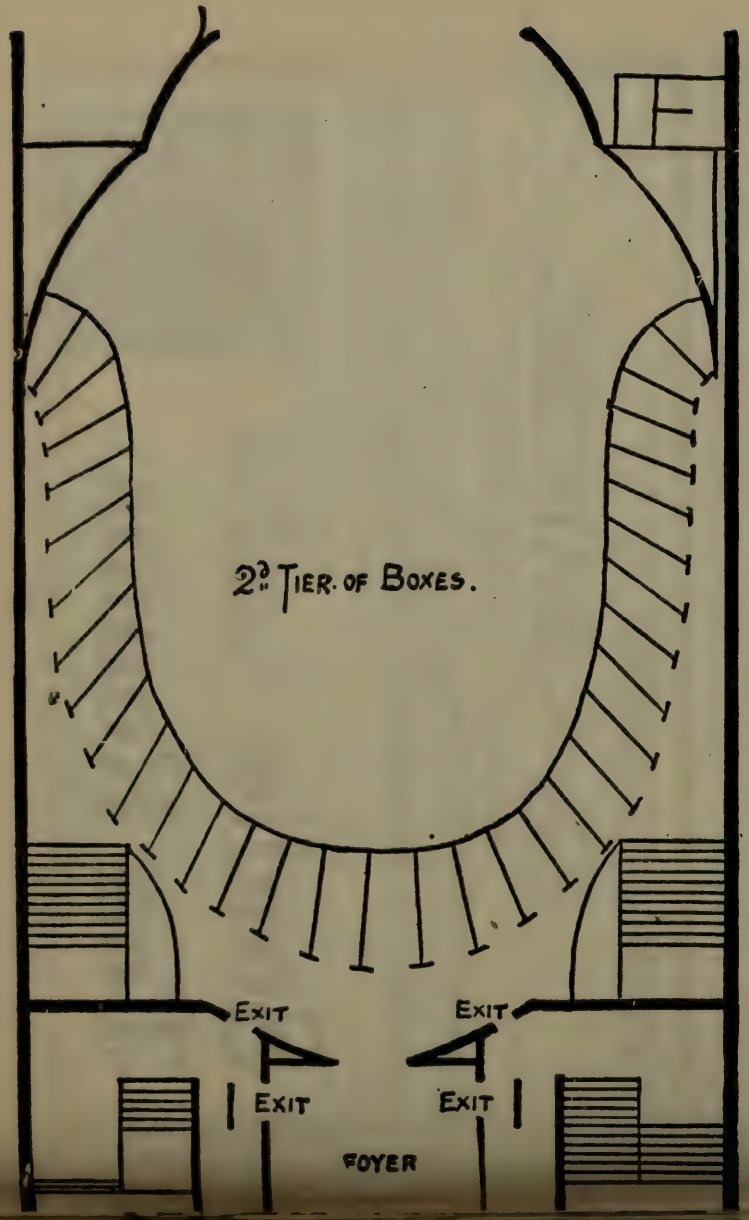
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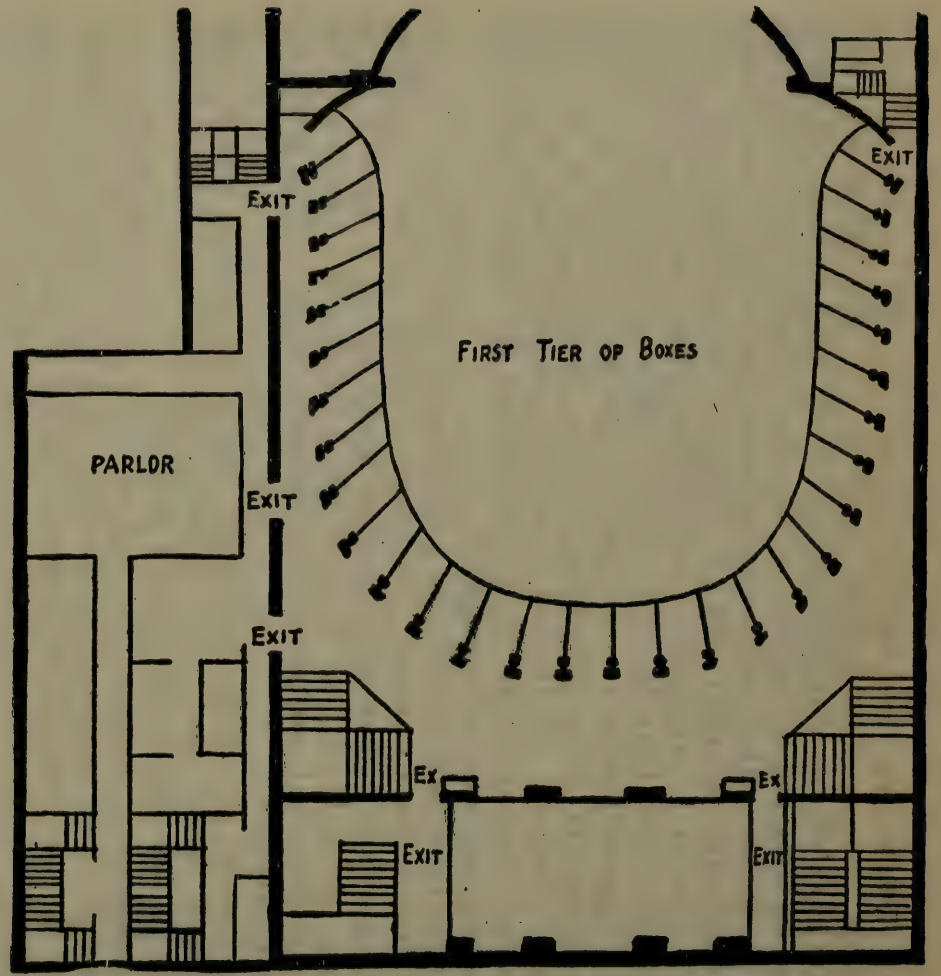
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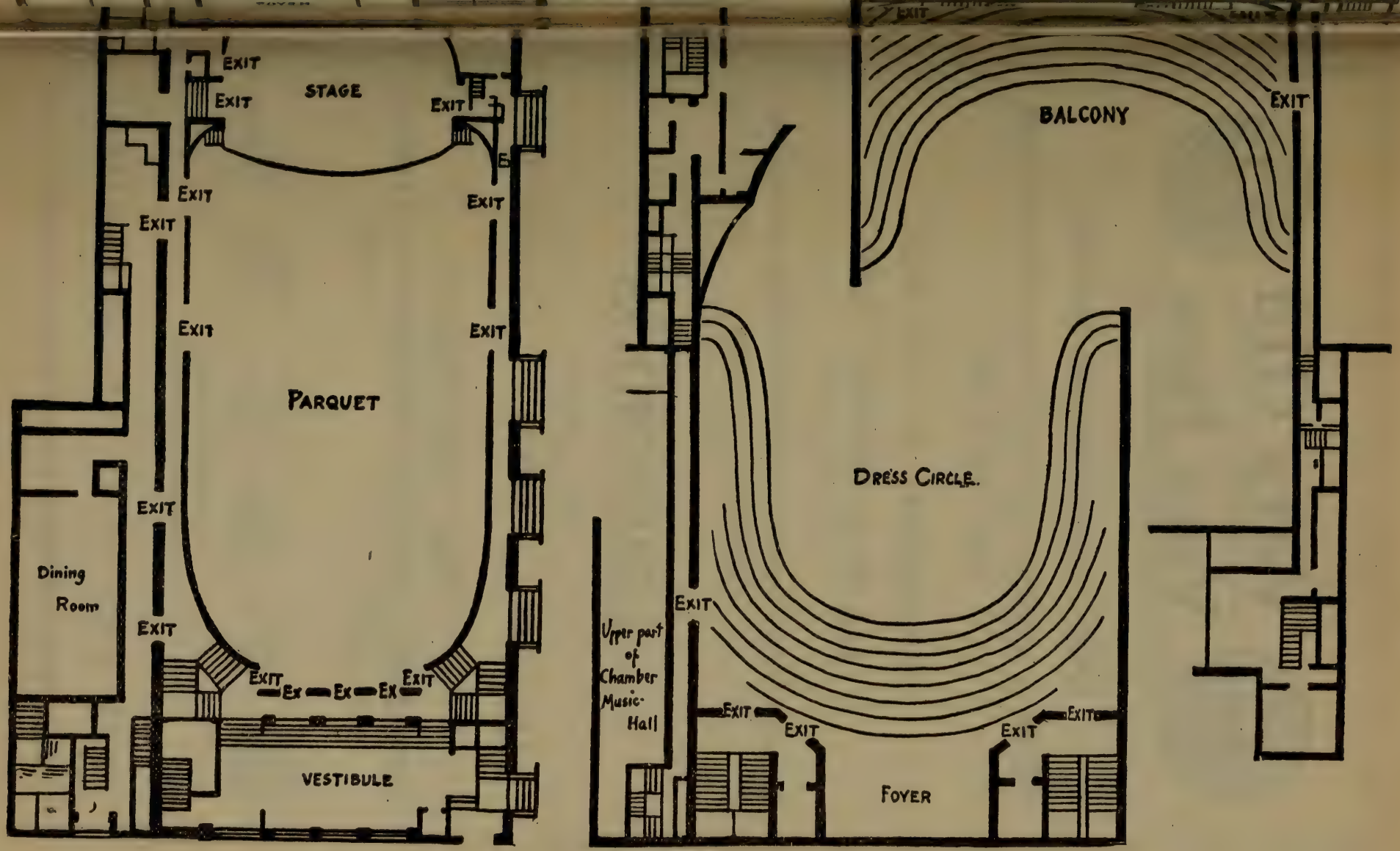
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SATURDAY AFTERNOON, FEBRUARY 19

AT 2.30

PROGRAMME

Rimsky-Korsakoff Symphony No. 2, "Antar," Op. 15

I. Largo: Allegretto vivace.
II. Allegro.
III. Allegro risoluto alla Marcia.
IV. Allegretto vivace: Andante amoroso.

Liszt . . "Ce qu'on entend sur la Montagne" ("What one hears on the mountain"), Symphonic Poem No. 1 (after Victor Hugo). First time at these concerts

Wagner Overture to "The Flying Dutchman"

There will be an intermission of ten minutes after the symphony

Symphony No. 2, "Antar," Op. 15.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

This symphony, composed in 1868, was first performed in Petrograd at a concert of the Russian Musical Society on March 22, 1869. The year of performance is erroneously given as 1868 by some biographers.

The first performance in Germany was at Magdeburg in June, 1881, at a concert of the Allgemeiner Deutscher Musikverein Festival.

"Antar" was performed in New York in the course of the season 1891–92, at one of three concerts with orchestra given by The Arion Society in Arion Hall, led by Frank Van der Stucken.

The symphony is dedicated to César Cui, and is scored for three flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, tambourine, triangle, cymbals, tam-tam, harp, and the usual strings.

Antar, as a historical character, was the son of an Abyssinian slave. His father was a chieftain in the tribe of Abs. He acknowledged and freed him, and Antar became famous as a poet and by his deeds. He asked his Uncle Mâlik for the hand of his cousin Abla. Mâlik accepted the offer, but, not wishing his daughter to wed the son of a slave girl, he led him into perilous adventures. Antar was slain by one of his foes about 615.

According to Clément Huart's "History of Arabic Literature," this true desert poet 'Antara, son of Shaldâd, "whose name was later to serve the popular story-tellers of the romance of 'Antar as the incarnate type of the virtues ascribed to the wandering paladins of the heathen tribes," was a mulatto and his lower lip was split. His bravery advanced him, and he took part in the war arising out of the rivalry between the stallion Dâhis and the mare Ghabrâ. Treachery prevented the courser from winning, and Quais, chief of the tribe of 'Abs, waged bitter war. 'Antara was the rhapsodist of these fights, and perished only when he had grown old, and, having fallen from his horse, was unable to regain his feet. His death was the signal for peace. "'Antara sang the praises of 'Abla, his mistress, but a good fight was always the favorite subject of his lay. He it was who said: 'We whirled as the millstone whirls on its axis, while our swords smashed upon the fighters' skulls.'"

* This date is given in the catalogue of Belaïeff, the Russian publishing house of music. One or two musik-lexicons give May 21.

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The great romance of 'Antar is ascribed to Al-Asma'î (739–831). The full text was taken to Paris from Constantinople. The romance was published in full at Cairo in 1893. The tales in their present form go back to the days of the Crusades, and it is believed by Orientalists that the name of Al-Asma'î is a label placed by the professional reciter on the stories to give them an appearance of authenticity. The most famous episode is the death of the hero, who was pierced by a poisoned lance. Antar remounted his horse, to insure the safe retreat of his tribe, and died leaning on the lance. His enemies did not dare to advance, till a warrior startled the horse. Then 'Antar's corpse, unsupported, fell to the ground. Lamartine admired this episode, and introduced it in his "Voyage en Orient." It is said that in Egypt and Syria to-day there are "Antari" who recite in the coffee-house fragments of this Arabian Iliad.

Rimsky-Korsakoff took the subject of his symphony, which, when revised, was called an "Oriental suite," from a story by Sennkowsky.

The following preface is printed on a fly-leaf of the score:—

ANTAR.

I.

Majestic is the aspect of the Syrian desert, majestic are the ruins of Palmyra, that city built by the Spirits of Darkness; but Antar, the jewel of the desert, braves them, and bears himself proudly amid the remains of the demolished city. Antar has quit the fellowship of men forever, he has sworn everlasting hatred against them for the evil with which they repaid the good he wished them. . . .

Suddenly a lovely and bounding gazelle appears: Antar makes ready to pursue it, but a noise seems to sound through the air, and the light of day is veiled behind a thick shade; a gigantic bird is chasing the gazelle. Antar immediately changes his mind. His lance strikes the monster, and it flies away, uttering a piercing scream. The gazelle vanishes also. Antar, left alone in the midst of the ruins, soon falls asleep, thinking on what has happened.

He sees himself transported into a splendid palace, where a multitude of slaves hasten to wait upon him and charm him with their singing. It is the dwelling of the queen of Palmyra—the fairy Ghul-Nazar. The gazelle he had saved from the talons of the Spirit of Darkness was none other than the fairy herself. The grateful Ghul-Nazar promises Antar the three great fruitions of life; and, when he decides to accept the gift, the vision vanishes and he awakes amid the ruins.

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II.

The first fruition granted Antar by the queen of Palmyra—is the delights of revenge.

III.

The second fruition—the delights of power.

IV.

Antar has returned to the ruins of Palmyra. The third fruition granted Antar by the fairy—is the delights of love. Antar beseeches the fairy to take away his life as soon as she perceives the least coldness on his part, and she promises to fulfil his wish.

When, after long and mutual happiness, the fairy sees one fine day that Antar is absent-minded and turns his gaze upon the distant horizon, she forthwith guesses the reason thereof. Then she kisses him passionately. The fire of her passion is communicated to Antar and burns up his heart.

Their lips unite in a last embrace, and Antar dies in the fairy's arms.*

I. There is an introductory Largo, F-sharp minor, 4-4, with melodic phrases against chromatic harmonies. This introduction leads to an Allegro giocoso, D minor, 3-4. An Eastern melody for flute is accompanied by horns and harp, and there is a pedal A for first violins. To some analysts the arrival of the gazelle is thus portrayed, while the gigantic bird is figured in the lower strings. There is a fortissimo rush "leading to the throwing of the javelin—cleverly suggested by a double-octave skip in violins, violas and flutes—and the bird's shriek of terror in the wood-wind and stopped horns." After a short return of the Largo the main body of the movement enters, but not in the orthodox traditional form, Allegretto vivaceF-sharp major, 6-8. Two themes are developed, and the "gazelle, theme," and the harmonies of the Largo reappear at the end.

II. Allegro in E major, 2-2. This movement is free in form. There is an elaborate working-out of two themes, a restless one and a more impressive and sinister one. There are frequent changes of tempo.

III. Allegro risoluto alla Marcia, D major, 4-4. A brilliant march theme and a sensuous cantilena are developed alternately. Later there

* The translation is by William Foster Apthorp.

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is a phrase for the brass that enters into the development. A counter-theme to the sensuous melody and horn-calls are also conspicuous.

IV. A few measures are taken from the main body of the first movement, D major, 6-8. There is a change to Andante amoroso, D-flat major, 2-4. A melody, said to be Arabian, is developed alternately with a tuneful phrase taken from the introductory Largo. The end is pianissimo.

There are interesting notes about the performance of "Antar" at Magdeburg in Alfred Habets's "Alexandre Borodine" (Paris, 1893). Borodin wrote in a letter to César Cui, dated June 12, 1881, that Liszt, who was at Magdeburg with him, said that at the first rehearsals of "Antar" the musicians found several passages "nebulous," but afterward, being better acquainted with the spirit of the composition they appreciated its worth and rehearsed with lively interest. "You know," he added, "that by us in Germany, music is understood not immediately and with difficulty. For this reason it is necessary to perform works like 'Antar' as well as possible." Borodin was commissioned by Rimsky-Korsakoff to inform the musicians concerning the proper performance of the cadenza for the harp, etc. "The musicians heard my remark with the most praiseworthy attention. The harpist told me that he played the cadenza as the composer wished (probably with the aid of annotations made by Rimsky-Korsakoff in the harp part, for I cannot explain this remark otherwise)." The Gewandhaus Orchestra had been brought to Magdeburg for the Festival, and it then numbered seventy-four musicians, who were crowded on the stage, "as a flock of sheep chased by the shepherd's dogs." Only the eight 'cellos were allowed to sit. "That which struck me most was that in spite of everything, there was not a word of complaint, not a gesture of impatience: here were German discipline and obedience in all their force. At last Nikisch appeared on the stand and raised his bâton. For a long time he remained as though petrified in this cataleptic attitude; finally he moved in a brusque manner his stick and the rehearsal began." This letter was left unfinished, but in a

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letter to his wife from Weimar, June 19 of that year, Borodin wrote: "I shall simply tell you that 'Antar,' with the exception of little changes in movement in two places, was admirably performed, incomparably better in respect to sonority than at home. The interpretation, the clearness, the nuances were astonishing. M. Nikisch is an excellent conductor who had assimilated 'Antar' so that he led without the score. The first two movements pleased the least, but the third and, to my great astonishment, the fourth were immediately and unanimously applauded. The general judgment was very favorable to 'Antar,' which has had a positive success."

On January 7, 1910, a lyrical drama in four acts, entitled "Antar," by M. Chekri-Ganem, was produced at the Casino Theatre at Monte Carlo. The author is of Syrian origin, and has written and lectured on Arab poets and poetry in Paris. The *Pall Mall Gazette* of January 12 gave this description of the play:—

"The first act opened with a picturesque scene in an oasis. Antar saves the life of his cousin Abla, the chief's daughter, and claims her hand as a reward. Difficulties are raised by a rival, and his betrothal is delayed until he returns from the capture or killing of the enemy's chief. He returns in the second act, and in the third there are rejoicings and a marriage fête.

"This gives an opportunity for introducing the famous Arab danseuse, Mme. Mata-Hari, who gives a wonderful fire dance. She is accompanied by a band of dancers and tom-tom players from Southern Algeria.

"The fourth act sees a change of scene, a splendid piece of stagecraft representing a pass in the mountains through which a streamlet rushes in cascades over its rocky bed. The scenic effects, by M. Visconti, are remarkably fine, but a larger stage is called for to get the vastness of the desert and to properly accommodate the crowds of Arabs.

"Antar and his wife are followed into this mountain retreat by his rival, and a blind man is planted in Antar's path, and instructed to shoot a poisoned arrow which strikes him in the arm and causes his death. This comes to him after he has mounted on horseback, and he dies in the saddle.

"The leading parts of Abla and Antar were most excellently played by Mme. Ventura and M. Joubé. Their long poetical outbursts were invariably applauded; the other characters were adequately filled, and the repeated curtain calls after each act and the warm demand for the author at the close evidenced the hearty approval of the audience with the play. The orchestra under M. Léon Jehin played selections

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and incidental music from M. Rimsky-Korsakoff's operas of 'Antar' and 'Mlada.'"

It is unnecessary to add that the reference is to the symphony "Antar." Rimsky-Korsakoff did not write any opera "Antar." "Mlada" was an "Opéra-Ballet féerique" in four acts, and originally Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff each wrote the music of one act.

This drama "Antar" was produced at the Odéon, Paris, on February 12, 1910. Abla was played by Miss Ventura, Antar by M. Joubé. Fragments of Rimsky-Korsakoff's symphony, "ingeniously adjusted" by Maurice Ravel, were then played by the Colonne Orchestra, led by Gabriel Pierné. There were seventy performances at the Odéon in 1910, and five in 1911.

"CE QU'ON ENTEND SUR LA MONTAGNE" ("WHAT ONE HEARS ON THE MOUNTAIN"), SYMPHONIC POEM NO. 1, FOR FULL ORCHESTRA (AFTER VICTOR HUGO) FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

Sketches of this poem were made in Woronince, South Russia, during the winter of 1847–48. The composition was worked in 1849 and completed by November of that year at Eilsen. It was remodelled in March, 1854, at Gotha. According to Richard Pohl there was another remodelling at Weimar in May and June, 1856.

Richard Pohl ("Franz Liszt," page 220) says that there was a public performance of the first version at "Weimar in 1853 at a Court concert," but the programmes of the Weimar Court Concerts do not mention this performance. Theodor Müller-Reuter, after careful research, gives the date of the first public performance of the symphonic poem, January 7, 1857, at Weimar.

Victor Hugo's poem "Ce qu'on entend sur la montagne," with the motto, "O altitudo," is number five of his "Feuilles d'automne." Pohl and Ramann both say that Liszt planned his symphonic poem when he was in Paris from 1830 to 1835. Now, as Müller-Reuter points out, Hugo's poem is dated July 27, 1829, and the preface to the volume is dated November 24, 1831; therefore, if Liszt, as Ramann says, first knew the poem in manuscript through Hugo, he may have had the idea of his music before 1833, the date given by Pohl.

Joachim Raff wrote to Mme. Heinrich at the end of January, 1850, from Eilsen that he was doing work for Liszt, and named as one of

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his tasks "the instrumentation and making a fair copy of an overture, 'Ce qu'on entend sur la montagne,' after a long-winded programme set down in verse." He again wrote of having orchestrated and copied in a fair hand both his (Liszt's) "concert overtures, 'Ce qu'on entend sur la montagne,' and 'The Four Elements'" ("The Preludes," symphonic poem No. 5). Liszt wrote to Raff in February, 1857: "Very shortly I shall send you also the three numbers still wanting (1, 8, and 9) of the symphonic poems, so that you may again have some (for you) light reading as a rest from your work. The 'Berg' Symphony was given, in its present form, a short time ago at Bronsart's farewell concert." "In its present form." Was Pohl right after all? Was there a public performance of the earlier version?

Liszt referred several times to this symphonic poem in his letters to the Princess Carolyne Sayn-Wittgenstein. In May, 1851, he wrote that Raff was preparing a pleasure for her: an autograph copy of the work. Liszt said that he had very carefully revised the score; that Raff would re-copy it and then would make a second with "chemical ink" and strike off 100 copies by the autographic process. "This will cost me a hundred thalers or so, but I think it worth while. It will be our luxury, and I hope you will not disapprove my going into it." He wrote to her at Gotha, March 31, 1854, that he had completed his "Mountain." "To-morrow morning there will be only the nuances to add. I fancy that you will find it grand—but I expect all sorts of horrors from the critics and the public in the present state of affairs. It's not a matter of amusing oneself! Even if I am harshly maltreated, I shall scarcely be vexed. On February 8, 1855, the birthday of the Princess, he gave her the original scores of "Ce qu'on entend sur la montagne" and "Hungaria" with this dedication: "To her who has completed her faith by love—ennobled her hope through sorrows—built up her happiness by sacrifice! To her who abides the companion of my life, the firmament of my thought, the living prayer and the heaven of my soul—to Jeanne Elisabeth Carolyne. F. Liszt."

The first performance of "Ce qu'on entend sur la montagne," as far as there is positive proof, was in the Grand-ducal Court Theatre at Weimar, January 7, 1857, at Hans von Bronsart's* concert for the benefit of the Orchestra's Pension Fund. Liszt conducted from manu-

* Hans Bronsart von Schellendorf, pianist and composer, was born at Berlin, February 11, 1830. He studied at the Berlin University, and he also studied composition with Dehn. He lived several years at Weimar as a pupil of Liszt, gave concerts at Paris, Petrograd, and in the chief cities of Germany, conducted the Euterpe Concerts at Leipsic (1860–62), succeeded von Bülow as conductor of the concerts of the Society of Friends of Music, Berlin (1865–66). In 1867 he was made Intendant of the Royal Theatre at Hanover and in 1887 General Intendant of the Court Theatre at Weimar. He retired in 1895, to devote himself to composition. Among his chief works are an opera, "Manfred"; a trio in G minor; a pianoforte concerto in F-sharp minor; symphony with chorus, "In den Alpen" (1896); Symphony No. 2, in C minor, "Frühlingsphantasie," for orchestra; a cantata, "Christnacht"; a sextet for strings. He married in 1862 the pianist and composer, Ingeborg Starck, who died June 18, 1913. Bronsart died November 3 of the same year.

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script. The next performances were at Sondershausen, August 9 and September 20, 1857, conducted by Eduard Stein.

Bronsart organized the concert at Weimar as a farewell before going to Paris. The programme was as follows: 1. "Ce qu'on entend sur la montagne"; 2. "Schön Hedwig" and "Der Haideknabe," ballads by Hebbel, with Schumann's pianoforte accompaniment—recitation by Miss Marie Seebach,* Bronsart pianist; 3. Trio for pianoforte, violin, and violoncello by Bronsart (MS.), played by Bronsart, Singer, and Cossmann; 4. "Zwanzig, dreissig, vierzig," humorous poem, recited by Miss Seebach; 5. Liszt's Second Concerto for pianoforte and orchestra, played by Bronsart (first performance). Liszt said of Bronsart's Trio, also performed for the first time, that he esteemed it as a successful and very respectable work.

The first performance in the United States was by the Philharmonic Society of New York, Carl Bergmann conductor, January 9, 1869. The programme was as follows: Haydn, Symphony in B-flat; Beethoven, Concerto for violin—first movement—(Mme. Camilla Urso); Catel, Overture to "Semiramide"; Beethoven, Concerto in E-flat, Op. 73, for pianoforte (S. B. Mills); Liszt, "Ce qu'on entend sur la montagne."

The New York correspondent "F" of Dwight's Journal of Music (January 16, 1869) wrote, "The Liszt nondescript was humanely put at the end of the programme, and was of course heard by comparatively few people. The 'poem' possesses all Liszt's defects, and none, or nearly none, of his few excellencies; it is the very essence of turgidity, and is thoroughly chaotic in form, or in the *lack* of form. . . . The audience was an immense one, and was downstairs a decorous one; in the third gallery, however, the talking, laughing, flirting, and boorish rudeness were simply disgraceful. I regret to say that upon the fair sex rests the responsibility of three-fourths of this absolutely 'hoggish' behavior."

*
* *

* Marie Seebach, a celebrated actress, married Albert Niemann, the tenor, on May 31, 1859. They were divorced in 1867. She visited the United States in 1870, and made her first appearance at the Fourteenth Street Theatre, New York, as Gretchen in "Faust," September 22. She played there in "Mary Stuart," "Valerie," "A Cup of Tea," "Jane Eyre," "Narcisse," "Love and Intrigue," "Mathilde," "Adrienne Lecouvreur," all in German. Her two farewell performances were at the Academy of Music, New York, April 26, 28, 1871. She played at the Boston Theatre, April 5 and 6, 1871, in "Faust" and "Mary Stuart." She died in August, 1897.

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Liszt's admiration for Victor Hugo was lasting. He wrote to the Princess from Weimar, July 5, 1878, of a visit to Paris the month before: "I have composed music for several of his poems, 'Ce qu'on entend sur la montagne,' etc.—and I have preserved for him all the admiration of my youth, with something more, notwithstanding differences of opinion too easily understood. Told by one of his women friends that Victor Hugo would see me again with pleasure, I renewed personally the constant homage of my devotion to genius—homage to which he responded amicably, as it was thirty years or more ago."

The composer put the argument of Hugo's poem into these words published in the score; but, as will be observed later, he came to a different conclusion:—

"The following lines should always be joined to the programme of a concert in which this symphonic poem will be performed:

"The poet hears two voices: one immense, magnificent, ineffable, singing the beauty and the harmony of creation: the other swollen with sighs, groans, sobs, cries of revolt and blasphemies.

> The one said NATURE, and the other HUMANITY;
>
>
>
> These two voices, strange, unheard of,
> Ceaselessly returning, ceaselessly fading away,

follow one another; at first far off; then they draw near, cross each other, blending their tones, now strident, now harmonious, until the emotional contemplation of the poet silently touches the borders of prayer."

In Hugo's poem the poet does not at the last pray. "And I asked, why is one here, what after all is the end of all this, . . . and why does

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PART I.

1. a. The Spirit of the Alps appears
 b. Pastorale
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 (Suggested by Lord Byron's poem)

2. Menuetto and Finale from Trio for two Oboes and English Horn, Op. 87 Beethoven
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PART II.

3. Concerto in C minor, for piano with orchestra Saint-Saëns
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4. a. Prelude to "Lohengrin"
 b. "Ride of the Valkyries" Wagner

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the Lord, who alone reads in his book, mingle eternally in fatal wedlock the song of Nature and the cry of the human race?"

Hugo's poem is too long for insertion here. There will be quotations, explanatory, in the following description of Liszt's composition.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, harp, and the usual strings. The score was published in June, 1857; the version for two pianofortes in January, 1857; the orchestral parts in April, 1882. The version for two pianofortes, and one for the pianoforte, four hands, were made by Liszt. A transcription for pianoforte, two hands, was made by L. Stark.

The composer follows the poet on the summit of a mountain with the ocean at his feet. He hears a voice,—

at first, huge, immense, confused, more vague than the wind in the tufted trees, full of brilliant tones, gentle murmurs, sweet as an evening song, strong as the shock of armor. . . . It was deep and ineffable music, which, liquid, vibrated without ceasing around the world and in the vast heavens. . . . The world, enwrapped in this symphony, swam in the harmony, as it swims in air.

The symphony opens poco allegro, 4-4, with a pianissimo roll of the bass drum and with muted strings suggesting the murmur of the waves. Horns and wood-wind instruments are heard as from afar in fanfare manner. The pace is quickened. There is light play for violins and harp. A melodic passage (E-flat major), "sweet as the evening song," is given to the oboe and continued by flute and clarinet. The fanfare chords, now for clarinets and bassoons, are heard again. The melodic motive at first sung over defined major harmonies is repeated over dissonances. With this material the composer translates into tones the romantic opening of Hugo's poem.

Then comes the contrasting of the two voices heard by the poet:—

The one came from the sea; song of glory! a happy hymn!

.

The other that came up from our earth was sad. 'Twas the murmur of mankind. And in this grand concert of song, day and night, each wave, each man had a voice.

A strongly rhythmed motive is given, piano, to wood-wind instruments, while the violins take up the melody of peaceful Nature in a quicker tempo. The melody loses its idyllic character in a crescendo and finally disappears while the rhythmed motive grows more important in the wind instruments. Far below is heard again the roaring of the waters.

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As I have said, the superb ocean poured forth a joyous, pacific voice; it sang as the harp in the temples of Zion, and praised the beauty of creation.

A figure for strings and wood-wind instruments in unison introduces a motive supposed to characterize Nature in all its grandeur. The hymn is next heard, piano, in ascending harmonies for the strings. Its peaceful nature is disturbed by a complaining motive given to the wood-wind instruments: man appears again in agony. This motive grows more insistent. The harmonies of the strings pass into a restless tremolo. There is a new figure (clarinet), as one asking the reason for this disquietude.

The other voice grated, as the cry of a frightened charger, as the rusty hinge of the door of hell, as the bow of brass on the strings of iron; and tears, and cries, taunts, curses, rejection of baptism and the eucharist, curses, blasphemy, clamor, passed in the whirl of human din, as at eve one sees in the valleys black birds of night flying in company.

Trumpets, oboes, and clarinets hurry their cries, and the strings rage wildly. There is again the agonized inquiry; the voice of the tumultuous sea is heard; the theme of majestic Nature is distorted. The din grows fainter and fainter. There is silence, except for strokes on the tam-tam.

Why is one here, what then can be the end of all this, . . . why does the Lord, who alone reads in his book, mingle eternally in fatal wedlock the song of Nature and the cry of the human race?

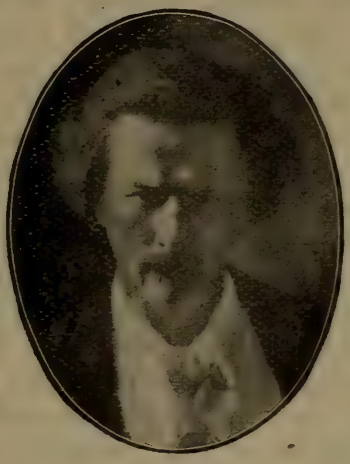
Wind instruments give expression to this bitter questioning by use of the inquiring motive. The question dies away in deep sighing. Nature brings consolation. Harmonies of wind instruments supported by the harp are heard. The solo violin plays the now extended melody of peaceful Nature. There is still a conflict between the two voices. Again there is a pause. The composer brings the answer to the poet's question. He finds the solution in prayer (Andante religioso, G major, 3-4). The choral-like melody is first played by trombones, then by wood-wind instruments, and then by the strings. And now the voices are blended, according to Liszt's prefatory note. With these voices the questioning motive is used by the brass in imitation. A new theme (D major, 2-2) proclaims pompously the composer's faith and o'ercrows the other voices. The questions come up once more from the depths. There are mystic harmonies for violas, violoncellos, and double-basses. Solemn trumpet tones lead to a repetition of the Andante religioso. The motive of Nature's hymn is heard softly in the basses, pizzicato, followed by harmonies for wind instruments and harp. Light strokes of the kettledrums bring the end.

The quotations from Hugo's poem in the above sketch were inserted in part by Arthur Hahn in his analysis of this composition published as No. 71 of "Der Musikführer."

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Overture to "The Flying Dutchman" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843.

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The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul

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Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

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AT 8.15

AND THE

FIFTH MATINEE

SATURDAY AFTERNOON, MARCH 18

AT 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Baraniecki, A.
Goldstein, H.
Sauvlet, H.

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Fiumara, P.
Fiedler, B.
Spoor, S.
Berger, H.
Sülzen, H.
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Gewirtz J

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Schwerley, P.
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Keller, J.
Nagel, R.
Barth, C.
Nast, L.
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Folgmann, E.
Steinke, B.
Warnke, J.

Basses.

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Agnesy, K.
Jaeger, A.
Seydel, T.
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Schurig, R.
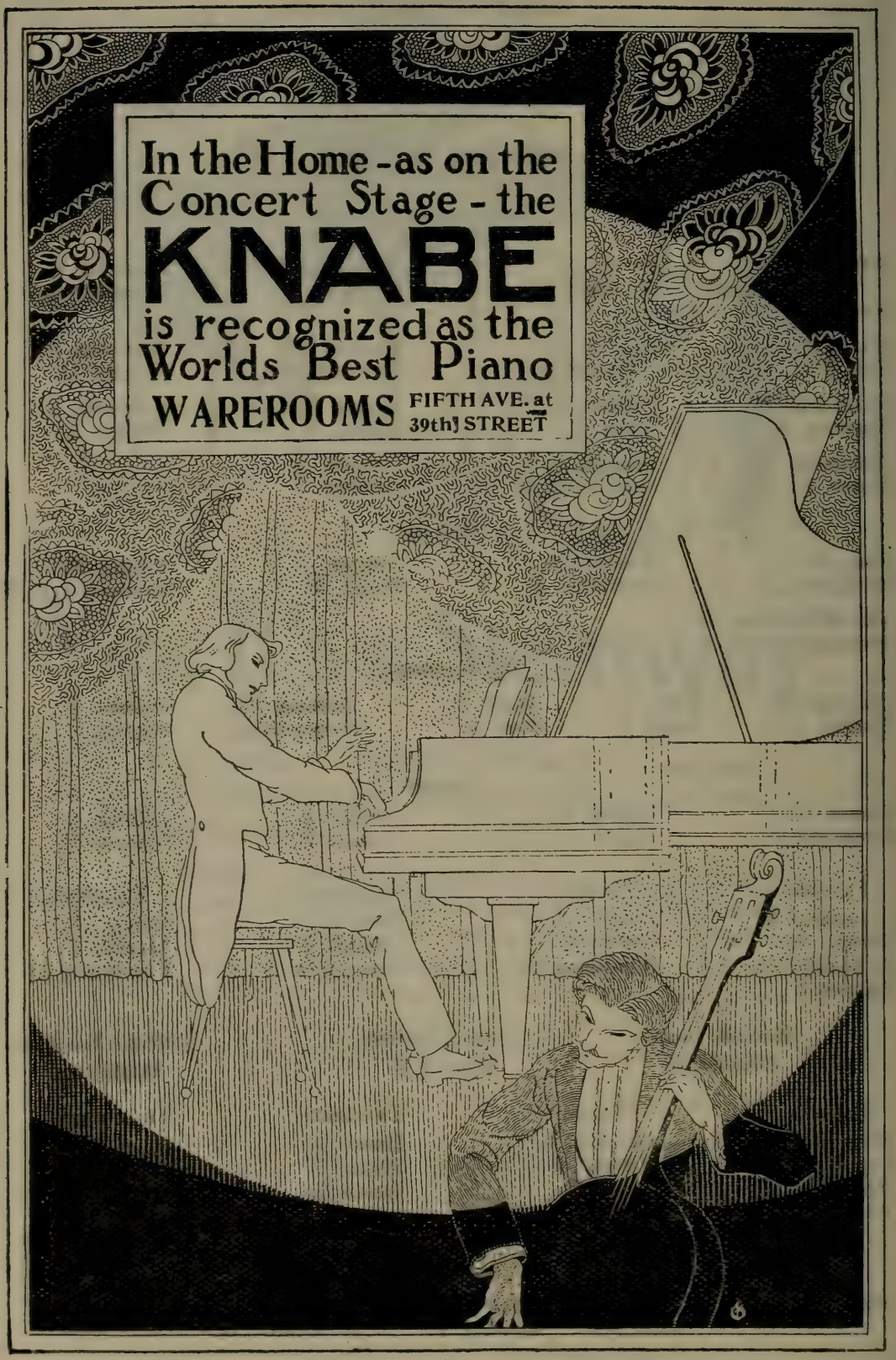
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Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

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THURSDAY EVENING, MARCH 16

AT 8.15

PROGRAMME

Beethoven Overture to "Leonore," No. 1, Op. 138

Joachim . . . Concerto (in the Hungarian manner) for Violin and Orchestra, Op. 11

I. Allegro un poco maestoso.
II. Romance.
III. Finale alla zingara.

Schumann Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

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Overture to "Leonore" No. 1, Op. 138, Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,* Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived in Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of

* Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippett, of Boston.

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my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

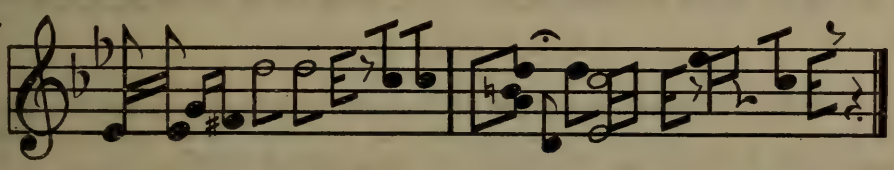
The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often

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heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story as she appears before the clouds of misfortune have settled down upon her."

There is a story that the overture, soon after it was composed, was rehearsed by a small orchestra at Prince Lichnowsky's, but the opinion was that it was "too light." *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings. It begins with a long introduction, Andante con moto, 4-4, which leads through a crescendo to the main body of the overture, Allegro con brio, C major, 2-2. The tuneful first theme is developed and followed by the second. An episode, E-flat major, Adagio ma non troppo, 3-4, developed from Florestan's air, "In des Lebens Frühlingstagen" (act ii.), takes the place of the free fantasia. This theme occurs in the other "Leonore" overtures. There is a recapitulation section, and the overture ends with a brilliant coda.

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) said that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed

* For an elaborate study of Beethoven's opera, see "Fidelio de L. van Beethoven by Maurice Kufferath (283 pp.; Paris, 1913).

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thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique Company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; yet he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

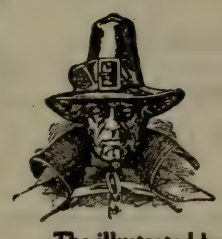
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Concerto (in the Hungarian manner) for Violin and Orchestra, Op. 11 Joseph Joachim

(Born at Kittsee, near Pressburg, June 28, 1831; died in Berlin, August 15, 1907.)

From 1853 to 1868 Joachim was in the service of blind George V. at Hanover. He was solo violinist to the King, conductor of symphony concerts, and was expected to act as concertmaster in performances of the more important operas, that the strings might thereby be improved. His yearly vacation was five months long, and he was allowed in winter to make extended concert tours. It was at Hanover that Joachim wrote his overtures, "Hamlet," "Demetrius," "Henry IV.," an overture to a comedy by Gozzi, and one to the memory of von Kleist; the Third Violin Concerto (G major), Nocturne for Violin and Orchestra (Op. 12), Variations for Viola and Piano, Hebrew Melodies, pieces for violin and piano, and the Hungarian Concerto.

The Hungarian Concerto, dedicated to Johannes Brahms, was written in the fifties. Joachim played it at the first of the London Philharmonic concerts, May 2, 1859. He then revised the work; he retained the themes, but treated them otherwise in the solo part, also the orchestration. This version was played by him at the Düsseldorf Festival in 1860. He played it at Hanover, March 24, 1860. Dr. Georg Fischer, in "Opern und Concerte im Hoftheater zu Hannover bis 1866," speaks of the work as one of "great seriousness and deep passion, exceedingly difficult, abounding in double-stopping and three-voiced passages. It is also very long: it lasted forty minutes." Joachim played it in 1861 at Vienna, Budapest, and other towns. Hanslick wrote: "The first movement, which is the broadest and most richly developed, is striking on account of the well-sustained tone of proud and almost morose passion. In its unbridled freedom it sometimes assumes the character of a rhapsody or prelude." The *Pesth Lloyd Zeitung* exclaimed: "This is the means by which the type of Hungarian national music will ripen into artistically historical and universal significance; and we have a double reason for being delighted that Hungary possesses in its patriotic countryman a great instrumental artist, who bears the spirit of Hungarian music upon eagle's pinions through the wide world." Many rhapsodies have been written on this theme. Here is a favorable example, which I quote without correction: "Every idea of displaying virtuosity foreign to his intention, he flew to his violin on the contrary as his most faithful friend and companion to clothe in outward form what resounded and vibrated



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in his soul, combining with the violin, however, the orchestra, on at least a footing of perfect equality." The following paragraph from the *Illustrated Times* (London), 1862, shows that Joachim was then strongly Hungarian: "To put *Herr* before the name of Joachim the musician, who by simply playing the Rakoczy march on his violin raises the patriotic enthusiasm of his compatriots to the highest pitch, and thus produces as great an effect as the most successful orator could obtain, is not only a mistake, but almost an insult."

Andreas Moser, in his "Joseph Joachim" (Berlin, 1898)*,—a long-drawn-out and fawning eulogy,—speaks of this concerto as follows: "It is the mature outcome of Joachim's intimate knowledge of the national music of his native country. In his childhood scarcely a day passed in which he did not hear the intoxicating strains of gypsy music, and the repeated visits which he paid to his home only tended to strengthen his love for the characteristic melodies, harmonies, and rhythm of the Magyar folk-songs and dances." Moser mentions the technical difficulties, and adds: "It taxes severely the player's physical strength and power of endurance. . . . But another difficulty exists in addition to these for all those not Hungarian by birth: that of bringing out adequately the national characteristics of the concerto."

The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, solo violin, and strings.

I. Allegro un poco maestoso, D minor, 4-4. There is no introduc-

* A second enlarged edition was published after Joachim's death, and there is a translation into English by Lilla Durham of the first edition.

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tion. The chief theme, of a plaintive character, is given to the violoncellos and continued by the violins. Clarinets and bassoons announce the second theme, F major. A second section is introduced by the oboe and then taken up by violins. This section is used a good deal afterward. The solo violin after passage-work plays the first theme. The second section of the second subject is heard with it. There is more passage-work for the solo violin, and then violoncellos and horn suggest the second theme, ornamented by running passages for the solo instrument, which now takes up the second theme, and later, in alternation with the oboe, the second section. In a tutti the final and characteristically Hungarian cadence of the chief theme is prominent, and the bassoon develops somewhat the second theme. The solo violin re-enters. In the recapitulation the chief theme is given to the solo violin as before, while the second motive is treated as in the exposition section. A cadenza for the violin is partially accompanied. There is a coda.

II. Romanze, Andante, G major, 2-4. The chief theme is given at first to the solo instrument, and afterward is floridly ornamented by the same.

III. Finale alla zingara, Allegro con spirito, D minor–D major, 2-4.

The concerto was played at Berlin, March 1, 1889, at the concert in honor of Joachim's jubilee. The first movement was played by Hugo Olk, the second by Johann Kruse, the third by Henri Petri, all of them pupils of the composer.

ENTR'ACTE.

THE COMPLACENT AGE.

BY EDWIN EVANS.

(*Pall Mall Gazette.*)

It has probably happened to everybody at some time or other that a series of incidents, some trivial, some not, have conspired to arrange themselves in a kind of prophetic sequence of which the key revealed itself later. The explanation is, of course, a subconscious train of

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thought. Something of the kind has been happening to me. My mind has been running on the eighteenth century. I know now that it was merely the long-announced production of two Mozart operas at the Shaftesbury Theatre that was, so to speak, projecting itself into current events, but for a time the persistence of the theme was almost uncanny.

First came Mr. Thomas Beecham, conducting a Mozart work at a concert of the London Symphony Orchestra. His familiar platform manner, which would lend itself so easily to caricature, appeared suddenly, as in a flash, to be the one and only way in which Mozart should be conducted. In these columns I drew attention to its historical authenticity. A conductor of the period would, as a matter of course, have adopted an elaborate arabesque of gesture that suited the contemporary manners and costume. A few days later, without set deliberation, I found myself playing some Mozartian rondos, from a copy fragrant with associations, on a piano whose tone, mellowed by long service, is not unlike that of the earlier instruments. Within a week I dined at the house of a friendly violinist, and found again, as if by magic, Mozart's sonatas on the desk. Then there descended upon my reviewing table Mr. Arnold Dolmetsch's very valuable and authoritative contribution to the literature of the subject—a pleasant task for another day. And presently, all being well, we shall be listening to a Mozart opera.

It reads like a series of coincidences. In reality it was the unconscious development of a receptive mood, and, from that point of view, a superfluous attention of the Fates, for the eighteenth century needs less preliminary reflection than any other for its appreciation. Some years ago a pianistic friend, who doubted my acquaintance with the classics, because I took them for granted and seldom spoke of them, accused me of approaching music from its two ends: the archaic and the modern. But it would be quite easy to propound the argument that much of the unrest that prevails in the musical world to-day results from a struggle to regain some qualities that were prevalent in the eighteenth century and lost sight of in the nineteenth. The spirit of the Encyclopædists is abroad once more. At least, before the present

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N.Y. TRIBUNE, April 25, 1915:

Carnegie Chamber Music Hall presented a most attractive scene on last Tuesday evening at the piano recital given by the pupils of Miss Marie Louise Todd—formerly a pupil of Dr. Mason and Rafael Joseffy. The work of the young artists was enthusiastically applauded by a large audience, and they were obliged to give many encores—their excellent rendition of a difficult and highly artistic programme in which they displayed delicacy of touch, calm poise and individuality being much praised. Worthy of note was the fact that all the students dispensed with the printed music, interpreting everything from memory.

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crisis an intellectual scepticism was the prevailing note, and Arlequin had attained greater actuality than poor romantic Pierrot. Probably the war will alter all this again, and for the better, but fifteen months ago the art of music was flirting with ideals corresponding to those of the eighteenth century.

It was a complacent age in music. Like Jules Renard's peacock, its composers are "si sûrs d'être beaux qu'ils sont incapables de rancune." They may have quarrelled incessantly and bitterly about rival conceptions of musical beauty, but these were quarrels of æsthetes. Underlying the controversies that surrounded the Italian Comedy and the reforms of Gluck is an indefinable something that makes them duels of intellectual dandies. Even the technical polemics concerning Rameau's theory of harmony could scarcely have taken the form they did had they not been conducted by self-satisfied gentlemen in silk and lace, with powdered wigs and ornamental swords. And it is this supreme complacency that makes eighteenth-century music such a relief from the unsatisfied cravings of the later nineteenth. The feeling of satisfaction communicates itself. What does it matter if repletion dogs the listener? The music is so easily digested.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OP. 38 . . ROBERT SCHUMANN

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

Schumann worked during 1832–33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, November 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played February 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a First Symphony. It is said that the whole symphony was performed at Zwickau in 1835,



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under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (January 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were pianoforte pieces—Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Novelletten, Nachtstücke, Faschingsschwank—and songs. But in 1841 he wrote the Symphony No. 1, in B-flat; Overture, Scherzo, and Finale (Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for piano and orchestra (used as first movement to Piano Concerto, Op. 54).

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the



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symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

Mr. Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Toward the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." January 17–23, 1841, she wrote that it was not her week to keep the diary; "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished: I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by * * gave him the first impulse toward composition."

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. The score is dedicated to Friedrich August, King of Saxony.

The first movement opens with an introduction, Andante un poco maestoso, B-flat major, 4-4, which begins with a virile phrase in the horns and trumpets, answered by the full orchestra fortissimo. There are stormy accents in the basses, with full chords in the brass and other strings, and each chord is echoed by the wood-wind. Flute and clarinet notes over a figure in the violas lead to a gradual crescendo ed accelerando, which introduces the Allegro molto vivace, B-flat major, 2-4. This begins at once with a brilliant first theme. The chief figure is taken from the initial horn and trumpet call as Schumann originally wrote it. The development of the theme leads finally to a modulation to the key of C major, and there is the thought, naturally, of F major as the tonality of the second theme, but this motive given out by the clarinets and bassoons is in no definite tonality; it is in a mode which suggests A minor and also D minor; the second section ends, however, in F major, and the further development adheres to this key. The first part of the movement is repeated. The free fantasia is long and elaborately worked out. The first motive does not return in the shape it has at the beginning of the Allegro, but in the broader version heard

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at the opening of the Introduction. The long coda begins Animato, poco a poco stringendo, on a new theme in full harmony in the strings, and it is developed until horns and trumpets sound the familiar call.

The second movement, Larghetto, E-flat major, 3-8, opens with a romanza developed by the violins. The second theme, C major, is of a more restless nature, and its phrases are given out alternately by the wood-wind and violins. The melodious first theme is repeated, B-flat major, by the violoncellos against an accompaniment in second violins and violas and syncopated chords in the first violins and the wood-wind. There is a new episodic theme. The first motive appears for the third time, now in E-flat major. It is sung by the oboe and horn, accompanied by clarinets and bassoons, with passages in the strings. Near the close of the short coda are solemn harmonies in bassoons and trombones. This movement is enchained with the Scherzo.

The Scherzo, molto vivace, D minor, 3-4, begins in G minor. The first trio, molto più vivace, D major, 2-4, includes harmonic interplay between strings and wind instruments. It is developed at some length, and the Scherzo is repeated. There is a second trio, B-flat major, 3-4, with imitative contrapuntal work, and it is followed by a second repetition of the Scherzo. A short coda has the rhythm of the first trio and brings the end.

Finale: Allegro animato e grazioso, B-flat major, 2-2. It begins with a fortissimo figure which is used hereafter. The first theme, a cheerful, tripping dance melody, enters and is developed by strings and wood-wind. The second theme, equally blithe, is in G major, and the impressive initial figure of the full orchestra at the beginning of the movement, now given out by the strings, is in the second phrase. The two motives are worked up alternately. The free fantasia opens quietly. Trombones sound the rhythm of the first theme of the first movement. There is a long series of imitations on the first theme of the Finale. This series leads to some horn calls and a cadenza for the flute. The third section of the movement is regular, and there is a brilliant coda.

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BEETHOVEN

Symphony No. 6, in F major, Op. 68 — III. January 6
Concerto in D major, for violin and orchestra, Op. 61
FRITZ KREISLER — II. December 2
Overture to "Leonore," No. 1, Op. 138 — V. March 16

BRAHMS

Symphony No. 4, in E minor, Op. 98 — I. November 4

BRUCKNER

Symphony No. 7, in E major — II. December 2

DEBUSSY

"La Mer," Trois Esquisses Symphoniques — IV. February 17

DUKAS

"L'Apprenti Sorcier" ("The Sorcerer's Apprentice") (after a Ballad by Goethe) — III. January 6

DVOŘÁK

Dramatic Overture, "Husitská," Op. 67 — I. November 4

HAYDN

Symphony in E-flat major (B. & H. No. 1) — IV. February 17

JOACHIM

Concerto (in the Hungarian manner) for Violin and Orchestra, Op. 11
ANTON WITEK — V. March 16

SCHELLING

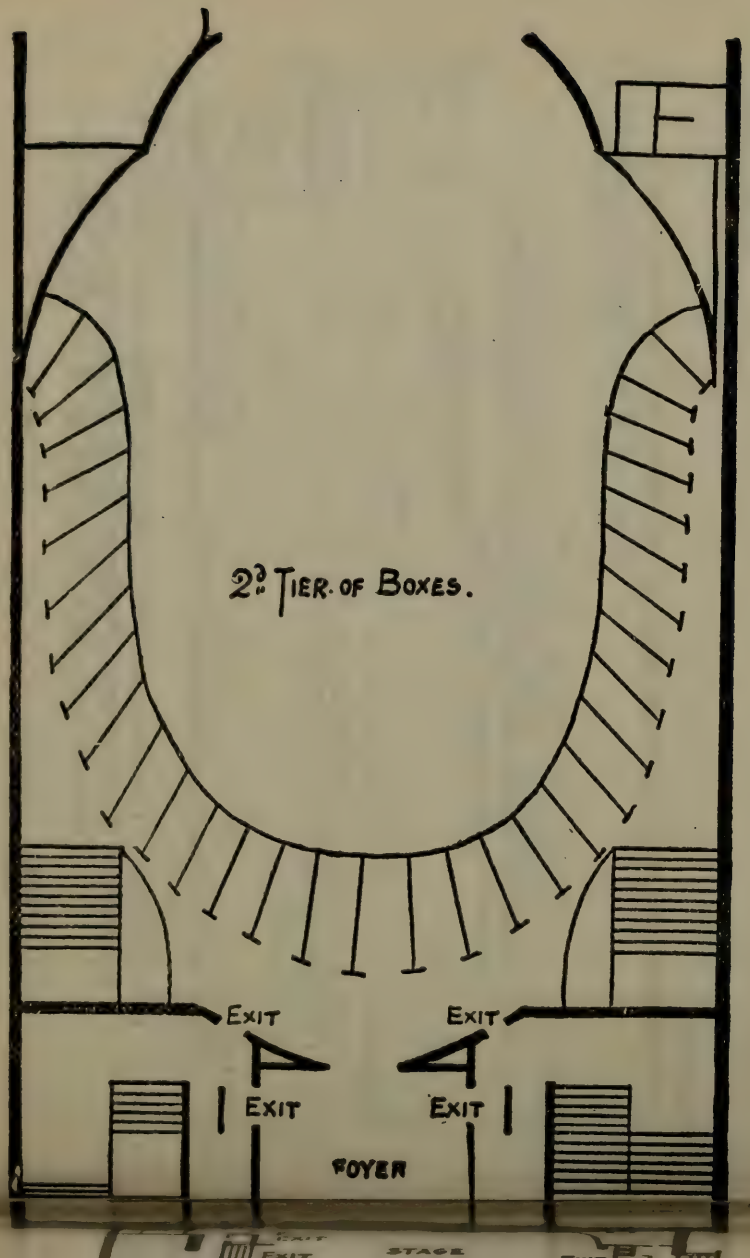
Impressions (from an Artist's Life) in form of Variations on an Original Theme for Orchestra and Pianoforte
ERNEST SCHELLING — III. January 6

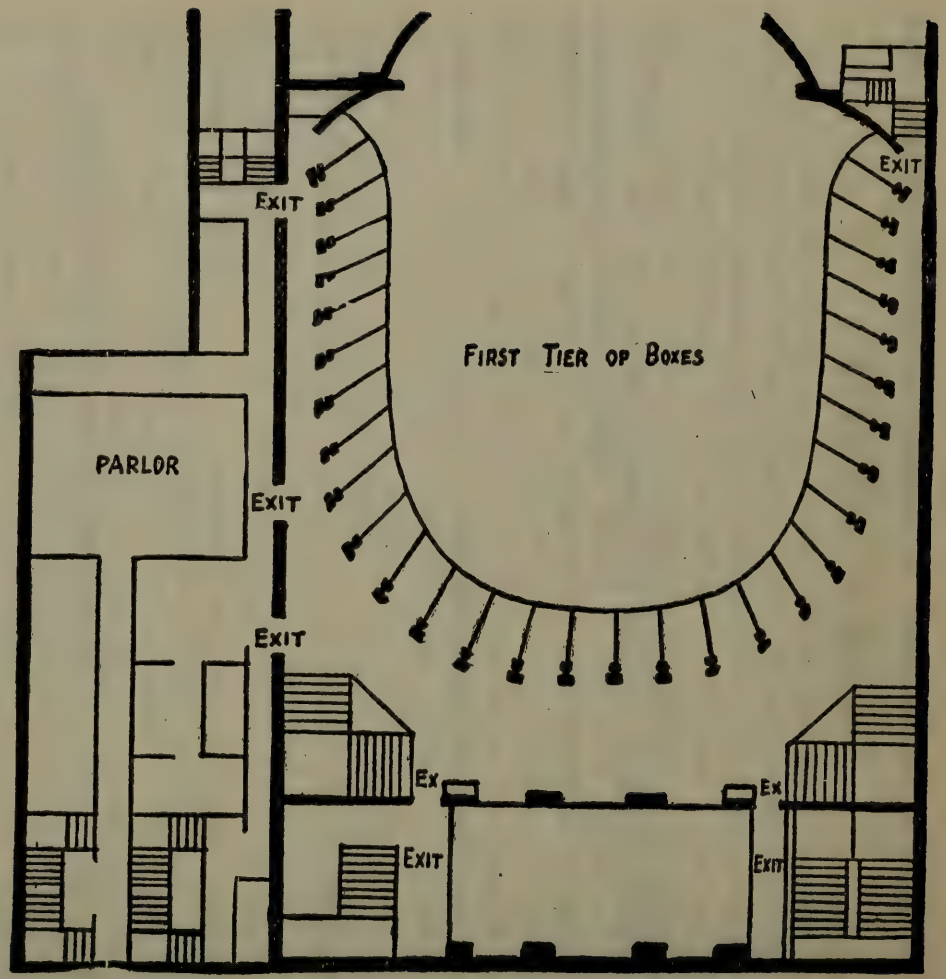
SCHUMANN

Symphony No. 1, in B-flat major, Op. 38 — V. March 16
Overture to Byron's "Manfred," Op. 115 — I. November 4

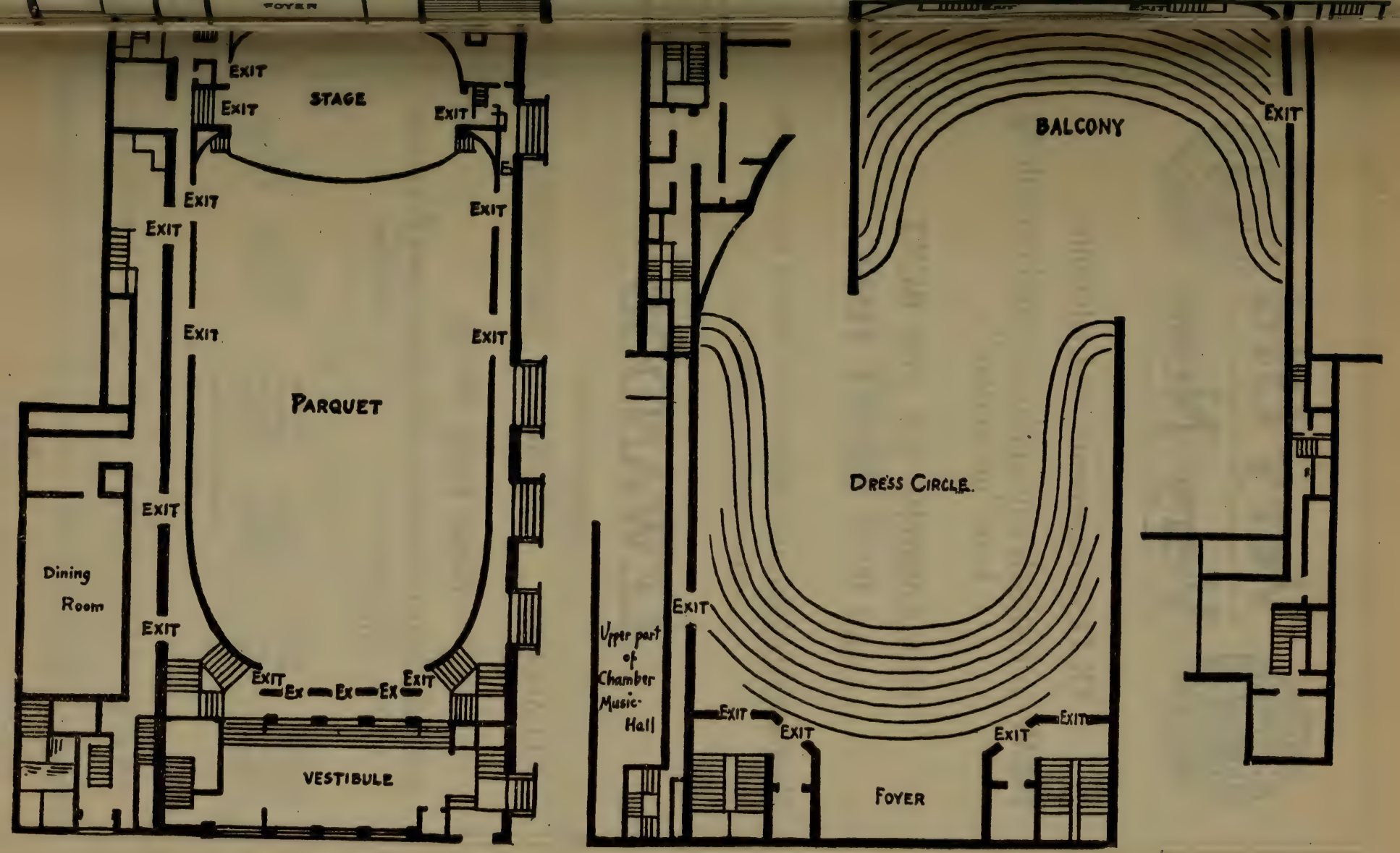
STRAUSS

Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24
I. November 4
"Don Quixote" (Introduction, Theme with Variations, and Finale): Fantastic Variations on a Theme of Knightly Character, Op. 35
(Violoncello, H. Warnke; Viola, É. Férir) — IV. February 17


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Beethoven Symphony in D major, No. 2, Op. 36

I. Adagio molto; Allegro con brio.
II. Larghetto.
III. Scherzo: Allegro; Trio.
IV. Allegro molto.

Brahms Academic Festival Overture, Op. 80

Mozart Concertante Symphonie for Violin and Viola (K. Op. 364)

I. Allegro maestoso, E-flat major, 4–4.
II. Andante, C minor, 3–4.
III. Presto, E-flat major, 2–4.

Violin, Mr. WITEK Viola, Mr. FÉRIR

(Cadenzas by Hellmesberger)

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission of ten minutes after the symphony

Symphony in D major, No. 2, Op. 36 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

In 1801 Beethoven's deafness, which had begun with a roaring in his ears, grew on him. He suffered also from frightful colic. He consulted physician after physician. He tried oil of almonds, cold baths and hot baths, pills and herbs and blisters. He was curious about galvanic remedies, and in his distress he wrote: "I shall as far as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,—a spring of marvellous virtues,—which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known to-day. Beethoven's house was on a hill outside the village, isolated, with a view of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. He had been in dismal mood since the performance of the First Symphony (April 2, 1800). The powers of darkness, "finstere Mächte," to quote Wasielewski's phrase, had begun to torment him. He had already felt the first attacks of deafness. It is possible that the first symptoms were in 1796, when, as a story goes, returning overheated from a walk, he plunged his head into cold water. "It would not be safe to say that the smallpox, which in his childhood left marks on his face, was a remote cause of his deafness." In 1800–01 Beethoven wrote about his deafness and intestinal troubles to Dr. Wegeler, and to the clergyman, Carl Amenda, in Kurland. It was at the beginning of October, 1802, that Beethoven, at Heiligenstadt, almost ready to put an end to his life, wrote a letter to his brothers, the document known as "Beethoven's will," which drips yew-like melancholy.

Furthermore, Beethoven was still passionately in love with Giulietta

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Guicciardi, of whom he wrote to Wegeler, November 16, 1801: "You can hardly believe what a sad and lonely life I have passed for two years. My poor hearing haunted me as a spectre, and I shunned men. It was necessary for me to appear misanthropic, and I am not this at all. This change is the work of a charming child who loves me and is loved by me. After two years I have again had some moments of pleasure, and for the first time I feel that marriage could make me happy. Unfortunately, she is not of my rank in life, and now I certainly cannot marry." Beethoven, however, asked for her hand. One of her parents looked favorably on the match. The other, probably the father, the Count Guicciardi, refused to give his daughter to a man without rank, without fortune, and without a position of any kind. Giulietta became the Countess Gallenberg. Beethoven told Schindler that after her marriage she sought him out in Vienna, and she wept, but that he despised her.

Yet during the sad period of the winter of 1802–03 Beethoven composed the Second Symphony, a joyous, "a heroic lie," to borrow the descriptive phrase of Camille Bellaigue. For many years biographers of Beethoven gave 1800 as the date of the composition. Autograph sketches bought by Kessler of Vienna, for from one florin twenty-five to three florins, at the sale of the composer's effects, fix the year as 1802. These sketches contain the musical ideas of the Pianoforte Concerto in D major (1805), of the overture on the name of Bach (1822), of an overture, or an opera, "Macbeth" (1808). The sketches for the symphony are mixed with those of three sonatas for pianoforte and violin (Op. 30); three pianoforte sonatas (Op. 31); the trio, "Tremate" (Op. 116). The symphonic sketches fill completely seven large pages.

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The autograph score of the Second Symphony has been lost, and it thus shared the fate of that of the First Symphony. The separate parts were published in March, 1804, by the Bureau of Arts and Industry (afterward Haslinger) at Vienna. The title ran: "Grand Symphony, composed and dedicated to His Highness Monseigneur the Prince Charles de Lichnowsky,* by Louis Beethoven, Op. 36." The score was not published until 1820.

The symphony was arranged by Beethoven as a trio for pianoforte, violin, and violoncello, and published in September, 1806. An arrangement by Ries as a quintet, with double-bass, flute, and two horns *ad lib.*, was published in 1807. Hummel's arrangement for pianoforte, with accompaniment of flute, violin, and violoncello, was published in London in 1826.

The first performance of the Second Symphony was at the Theater an der Wien, April 5, 1803. The programme included Beethoven's oratorio, "Christus am Oelberge," the First Symphony, the Concerto in C minor for pianoforte and orchestra, and, according to Ries, "a new piece which I do not remember." The rehearsal began at 8 A.M., and it was "a terrible one, which lasted two hours and a half, and left Beethoven more or less discontented." Ries adds: "The Prince Charles Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat, and wine to be brought in. He invited in a friendly manner every one to partake, and all helped themselves with both hands. As a result everybody grew good-humored. Then the prince demanded that the whole oratorio should be rehearsed again, so that it would go well at night, and the first work

* An interesting account of this prince and his relations with Beethoven is to be found in "Beethoven's Widmungen," by Dr. Carl Leeder, of Vienna, a series of articles contributed to *Die Musik*, Jahrg. III., Heft 12, 13, 19, 23; Jahrg. IV. (1904–05), Heft 21, 22.

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of this kind that Beethoven had produced might be performed publicly in a manner worthy of the composer. The concert began at six o'clock, but it was so long that certain pieces were not performed." The prices of admission were raised. Some were doubled, and the prices of the reserved seats were tripled. The receipts amounted to eighteen hundred gulden.

The review of the concert published in the *Allgemeine musikalische Zeitung*, May 25, 1803, was very short, and no mention was made of the symphony. The reviewer gave four lines to the oratorio, and reproached Beethoven for having raised the admission prices. The symphony was performed at Leipsic, April 29, 1804, and Spazier characterized it as "a gross monster, a pierced dragon which will not die, and even in losing its blood (in the finale), wild with rage, still deals vain but furious blows with his tail, stiffened by the last agony." Spazier, who died early in 1805, was described by his contemporaries as a learned and well-grounded musician and a man of sound judgment.

A Leipsic critic found that the symphony would gain if certain passages were abbreviated and certain modulations were sacrificed. Another declared that it was too long; that there was an exaggerated use of the wind instruments; that the finale was bizarre, harsh, savage. Yet he added that there was such fire, such richness of new ideas, such an absolutely original disposition of these ideas, that the work would live; "and it will always be heard with renewed pleasure when a thousand things that are to-day in fashion will have been long buried."

This symphony was played in Boston on November 12, 1842, at a concert of the Boston Academy of Music, for the first time in the city "with full orchestra."

The sketch of Berlioz may here serve as an analysis: "In this symphony everything is noble, energetic, proud. The Introduction (largo) is a masterpiece. The most beautiful effects follow one another without confusion and always in an unexpected manner. The song is of a touching solemnity, and it at once commands respect and puts the hearer in an emotional mood. The rhythm is already bolder, the

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instrumentation is richer, more sonorous, more varied. An allegro con brio of enchanting dash is joined to this admirable adagio. The gruppetto which is found in the first measure of the theme, given at first to the violas and violoncellos in unison, is taken up again in an isolated form, to establish either progressions in a crescendo or imitative passages between wind instruments and the strings. All these forms have a new and animated physiognomy. A melody enters, the first section of which is played by clarinets, horns, and bassoons. It is completed *en tutti* by the rest of the orchestra, and the manly energy is enhanced by the happy choice of accompanying chords.

"The andante* is not treated after the manner of that of the First Symphony: it is not composed of a theme worked out in canonic imitations, but it is a pure and frank song, which at first is sung simply by the strings, and then embroidered with a rare elegance by means of light and fluent figures whose character is never far removed from the sentiment of tenderness which forms the distinctive character of the principal idea. It is a ravishing picture of innocent pleasure which is scarcely shadowed by a few melancholy accents.

"The scherzo is as frankly gay in its fantastic capriciousness as the andante has been wholly and serenely happy; for this symphony is smiling throughout; the warlike bursts of the first allegro are wholly free from violence; there is only the youthful ardor of a noble heart in which the most beautiful illusions of life are preserved untainted. The composer still believes in immortal glory, in love, in devotion. What abandon in his gayety! What wit! What sallies! Hearing these various instruments disputing over fragments of a theme which no one of them plays in its complete form, hearing each fragment thus colored with a thousand nuances as it passes from one to the other, it is as though you were watching the fairy sports of Oberon's graceful spirits.

"The finale is of like nature. It is a second scherzo in two time, and its playfulness has perhaps something still more delicate, more piquant."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

* Berlioz here refers, of course, to the Larghetto. In a sketch-book of Beethoven, dated 1801–02, the theme of this Larghetto is given to the horns, not to the strings.

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Academic Festival Overture, Op. 80 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic," —as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

Whene'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly pot-pourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Fox-song," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

*"Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislavieusis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germaniaun nc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"

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The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus": * "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater" † is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"‡ (Freshman song), "Was kommt dort von der Höh'?" is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"§ the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenshaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

§ There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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"Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with Meysenburg, and others."

Mr. Apthorp's analysis made for performances of this overture at Symphony Concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

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"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

Concertante Symphonie for Violin and Viola (K. 364).

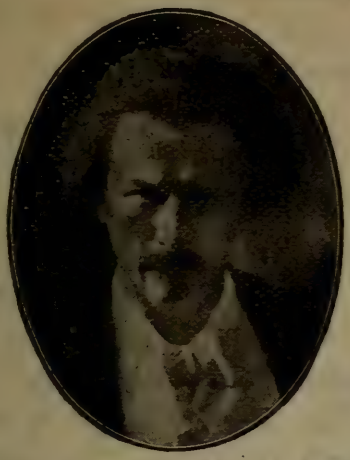
Wolfgang Amadeus Mozart

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This composition in E-flat major is for solo violin and solo viola, with accompaniment of two oboes, two horns, and strings. The date of the composition is unknown. The original manuscript is probably not in existence. When the work was performed at the Mozart Festival in Salzburg, 1856, a copy owned by André was used, in which cadenzas in Mozart's handwriting were inserted. Otto Jahn thought the concerto could not have been written before 1776 or 1777, perhaps not before 1780, on account of the maturity shown in the invention of the themes, the coherency of the development, the charm and sureness of modulations, the treatment of the orchestra, separately and in connection with the solo instruments. The form is conventional, but the movements are more broadly planned and more fully extended than was then customary. There is more of the symphonic character than in other works of similar nature in the same period. The solo instruments are handled simply in their relations one with another. They exchange phrases, repeating them one after the other, in different tonal positions, or they share them in the same tonality. When they are together they move as a rule in thirds or sixths. It is rare to find each of them—as in the Andante and Presto—in a two-voice passage treated independently and freely.

The viola part is written in D major, so that the instrument must be tuned a half-tone higher, to give more bite to the strings and ease to the player.

The first movement with a cadenza by Hellmesberger was played in Boston at a Symphony Concert by Mr. Loeffler (violin) and Mr. Kneisel (viola) on January 2, 1892.



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Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year, and the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer, opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above. The programme also included the overture to "Tannhäuser," Liszt's pianoforte concerto in A major, played by Bülow, and five compositions of Weissheimer.

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. There was not the faintest applause when Wagner appeared to conduct. Yet the prelude

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886; Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David, Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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BEETHOVEN
- Symphony No. 7, in A major, Op. 92 — I. November 6
- Symphony No. 2, in D major, Op. 36 — V. March 18

BERLIOZ
- Overture, "Le Carnaval Romain," Op. 9 — III. January 8

BRAHMS
- Symphony No. 3, in F major, Op. 90 — III. January 8
- "Academic Festival," Overture, Op. 80 — V. March 18

ENESCO
- Rhapsodie Roumaine, in A major, Op. 11, No. 1 — III. January 8

HANDEL
- Concerto in F major for Strings and Two Wind Orchestras (Ed. G. F. Kogel) — II. December 4

LISZT
- Symphonic Poem No. 3, "Les Préludes" — I. November 6
- "Ce qu'on entend sur la Montagne," Symphonic Poem No. 1. — IV. February 19

LOEFFLER
- "La Mort de Tintagiles," Dramatic Poem after the drama of M. Maeterlinck, for Full Orchestra and Viole d'Amour, Op. 6 (Viole d'Amour, Émile Férir) — I. November 6

MENDELSSOHN-BARTHOLDY
- Overture, "Sea-calm and Prosperous Voyage," Op. 27 — II. December 4

MOZART
- Concertante Symphonie for Violin and Viola (K. 364) (Violin, A. Witek; viola, Émile Férir) — V. March 18
- Symphony in E-flat major (K. 543) — II. December 4

RACHMANINOFF
- "The Island of the Dead," Symphonic Poem, for Full Orchestra, to the Picture by A. Böcklin, Op. 29 — III. January 8

RAVEL
- "Ma Mère l'Oye," Five Pièces Enfantines — I. November 6

RIMSKY-KORSAKOFF
- Symphony No. 2, "Antar," Op. 15 — IV. February 19

VIOTTI
- Concerto No. 22, in A minor, for Violin FRITZ KREISLER — II. December 4

WAGNER
- Overture to "The Flying Dutchman" — IV. February 19
- Prelude to "Die Meistersinger von Nürnberg" — V. March 18

to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.† This pompous theme may be called the fanfare of

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

† See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892), pp. 56, 57.

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the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corpora-

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tion. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

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NOTES BY PHILIP HALE



FRIDAY EVENING, NOVEMBER 5

AT 8.15

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Witek, A. *Concert-master.*	Roth, O.	Hoffmann, J.	Rissland, K.
Noack, S.	Koessler, M.	Schmidt, E.	Theodorowicz, J.
Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

Tuba.	Harps.	Tympani.	Percussion.	
Mattersteig, P.	Holy, A.	Neumann, S.	Zahn, F.	Gardner, C.
	Cella, T.	Kandler, F.	Burkhardt, H.	

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AT 8.15

PROGRAMME

Beethoven Symphony No. 8, F major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

Handel . . Scena, "Sweet bird that shun'st the noise of folly," from "L' Allegro, il Penseroso, ed il Moderato"
(Flute Obbligato, Mr. ANDRÉ MAQUARRE)

Loeffler . . . "Le Mort de Tintagiles," Dramatic Poem after the Drama of M. Maeterlinck, for Full Orchestra and Viole d'Amour, Op. 6
(Viole d'Amour, Mr. Emile Férir)

Mozart Two Arias from "The Marriage of Figaro"
a. "Porgi Amor"
b. "Voi, Che sapete"

Liszt Symphonic Poem, No. 3, "Les Préludes" (after Lamartine)

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There will be an intermission of ten minutes after the symphony

SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzenbrunn and again to Töplitz; and lastly to his brother Johann's * home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician,

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterward in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, Allegro vivace e con brio, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major,

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and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

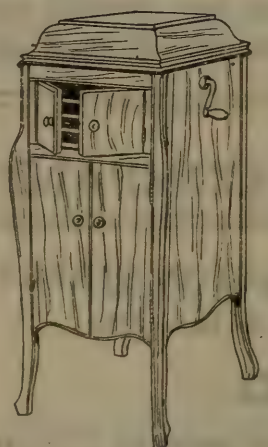
II. Allegretto scherzando, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. Tempo di minuetto, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet or that of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo. The trio contains a dialogue for clarinet and two horns.

IV. Allegro vivace, F major, 2-2. The finale is a rondo worked out

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on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

The first movement of this symphony was in the original version shorter by thirty-four measures.

Mme MELBA (born Helen Porter Mitchell) was born at Melbourne, Australia, the daughter of David Mitchell, a contractor, who built the Melbourne Town Hall and the Exhibition buildings. She sang in the choir of St. Francis's Roman Catholic Church, Melbourne, and appeared at the Melbourne Liedertafel concerts in 1884. It is said that her voice attracted the attention of Pietro Cecchi,* who urged her to adopt a professional career. Her first appearance in Europe was at Leonard Emil Bach's concert, at Prince's Hall, London, June 1, 1886. She studied with Marchesi, and made her first appearance

* Pietro Cecchi, who was largely responsible for Mme Melba's vocal training, died at Melbourne, April 4, 1897. A native of Rome, he was architect to Pope Pius IX., but he was obliged for political reasons to leave the papal territory, and he turned singer. He sang in Italy (La Scala, Milan, November 12, 1861, as Arturo in "I Puritani"), at London, and in the United States. He lived at Melbourne for about twenty-five years.

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in Paris in concert, March 21, 1887. Her first appearance in opera was at the Monnaie, Brussels, as Gilda in "Rigoletto," October 12, 1887. Her first appearance in London was at Covent Garden on May 24, 1888, as Lucia; at the Opéra, Paris, on May 8, 1889, as Ophelia. Since then she has been famous in European cities, in Australia, and in the United States. She married in 1882 Charles N. F. Armstrong, of Queensland. The marriage was followed some years afterward by divorce. Her first appearance in the United States was at New York as Lucia, December 4, 1893.

SCENA, "SWEET BIRD THAT SHUN'ST THE NOISE OF FOLLY," FROM "L' ALLEGRO, IL PENSEROSO,* ED IL MODERATO."

GEORGE FRIDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Handel wrote his cantata, "L' Allegro, il Penseroso, ed il Moderato," in 1740. He began it January 19 and finished it February 9. The winter was one of the coldest known in England. The Thames was frozen; and a fair was held for three weeks on the ice, and an ox was roasted whole. Musical and dramatic performances were suspended during January.

The first performance of the cantata was on February 27, 1740, at the Lincoln Inn Fields Theatre, in London. The cantata was repeated four times that season.

The London *Daily Post* of February 27, 1740, announced: "Never performed before—at the Royal Theatre, Lincoln's Inn Fields, this day

*So it is with Milton, Jennens, and Handel; yet there are modern and scrupulous editors who substitute "Il Pensieroso."

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will be performed 'L' Allegro,' etc., with two new concertos for several instruments, and a new concerto on the organ. Boxes, half a guinea; pit, 5*s*.; first gallery, 3*s*.; upper gallery, 2*s*. Pit and gallery opened at four, and boxes at five." A new concerto for several instruments was played at the beginning of the first part, another at the beginning of the second part, and the new organ concerto at the beginning of the third part. Walsh published a collection of songs from the cantata, March 15, 1740, a second on May 7 of that year, and on May 13, 1740, the two collections were published as one.

The text of the scena (No. 13 of the cantata), which is in "Il Penseroso," is as follows:—

Sweet bird that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chauntress, oft the woods among,
I woo, to hear thy even-song.
Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand'ring moon
Riding near her highest noon.

The scena, Andante, in D major (4-4 time), is in the old aria form, with second part, Larghetto, in D minor (3-4 time), and Da capo.

Milton's "L' Allegro" and "Il Penseroso" were used for the text, but Charles Jennens did not hesitate to add a third part, "Il Mo-

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derato," to serve as an arbiter between the two disputants. "Il Penseroso" was represented by soprano and contralto; "L' Allegro" by tenor, bass, and child's voice; "Il Moderato" by the bass, and by soprano and tenor in duet. Handel afterward made numerous changes.

The rich and respectable Jennens was pleased with his own poem, and he wrote Handel that it was very much admired. He was a singular person. In his youth his servants, equipages, and table won for him the name of "Solyman the Magnificent." He would go in a four-horse carriage, with four lackeys, to the printer to correct his proofs, and, "when he arrived at the passage, he descended from the coach, and was preceded by a servant, whose business it was to clear away the oyster shells or any other obstacle that might impede his progress."

He succeeded to the estate of Gopsell in 1747,—his ancestors had been in trade at Birmingham,—and he built a fine mansion. It is said that he spent £80,000 in laying out the grounds: "the fine chapel"—according to Nichols's "Leicestershire"—"is most elegantly pewed and wainscoted with cedar, and an eagle of burnished gold supports the desk which holds the books." In the grounds he raised an Ionic temple to the memory of Holdsworth, Latin poet and classical scholar. Jennens compiled for Handel the librettos of "Saul" and "Belshazzar" as well as the text of "The Messiah." In the latter part of his life he issued tinkered versions of Shakespeare's plays. Born in 1700, Jennens died unmarried in 1773. He had the air of a round-faced, honest tradesman. They used to laugh at him for his literary pretensions, but he was a benevolent man, generous to the arts, the enthusiastic admirer and stanch friend of Handel.

The first singer of the scena was Mme. Francesina.

The original orchestral parts to this scena are flute solo (traverse flute), first and second violins in unison, violas, and continuo. Robert Franz added parts for two clarinets, two bassoons, and one horn.

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"La Mort de Tintagiles," Dramatic Poem after the Drama of M. Maeterlinck, for Full Orchestra and Viole d'Amour,* Op. 6

Charles Martin Loeffler

(Born at Mühlhausen-i-R (Alsace), January 30, 1861; now living at Medfield, Mass.)

Three plays by Maurice Maeterlinck were published in one volume by Edmond Deman at Brussels in 1894. They were entitled: "Alladine et Palomides, Intérieur, et la Mort de Tintagiles: Trois petits drames pour Marionettes."

Mr. Loeffler's symphonic poem was composed in the summer of 1897. It was composed originally for orchestra and two violes d'amour obbligate. It was performed for the first time at a concert of the Boston Symphony Orchestra in Music Hall, Boston, January 8, 1898, when the two violes d'amour were played by Messrs. Kneisel and Loeffler. At this performance a double-bass clarinet, invented and played by Mr. Kohl, formerly a member of Theodore Thomas's Orchestra, was heard in a public concert for the first time. The symphonic poem was repeated that season, March 19, 1898, with Messrs. Kneisel and Loeffler as the soloists and without the use of the double-bass clarinet.

Mr. Loeffler afterward remodelled the score. He took out the second viole d'amour part, and lessened the importance of the part taken by

* William F. Apthorp contributed the following note when Mr. Loeffler's dramatic poem was played here in 1901:—

"The viole d'amour (*viola d'amore*) belongs to the now almost extinct family of viols, the only now current surviving member of which is one form of the double-bass; many, if not most, modern double-basses are still built on the viol model, though some follow the violin pattern. The viols were the precursors of our modern violin family. The viole d'amour is strung over the bridge with seven strings, of which the lowest three are wound with silver wire. These strings are tuned as follows: D, F-sharp, A, d, f-sharp, a, *d;* this makes the lowest string a whole tone higher than the lowest of the ordinary viola, and the highest, a tone lower than the E-string of the violin. In unison with these seven strings, there are seven more, of wire, which pass under the finger-board and under the bridge; these do not come within reach of the player's bow or fingers, but vibrate sympathetically with the upper set, when the instrument is played. This peculiar additional vibration gives the viole d'amour a singularly warm, sensuous tone. The latest instance of its use in the modern orchestra, before this symphonic poem of Mr. Loeffler's, is in Meyerbeer's '*Les Huguenots*' it has an important obbligato accompanying Raoul's air, '*Plus blanche que la blanche hermine*,' in the first act." It is said that this obbligato was originally written as a violoncello solo. It is usually played on an ordinary viola.—Ed.

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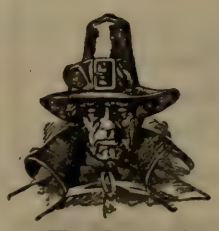
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the other, so that the poem may now be considered a purely orchestral work. He changed materially the whole instrumentation. The score as it now stands is dated September, 1900. "The Death of Tintagiles" in its present form was played in public for the first time at a concert of the Boston Symphony Orchestra in Symphony Hall, February 16, 1901. At a second performance, January 2, 1904, the viole d'amour was played by the composer. At a performance on April 18, 1914, Mr. Férir played the viole d'amour.

The poem is scored for three flutes (one interchangeable with piccolo), one oboe, one English horn, two clarinets, one small E-flat clarinet, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, two pairs of kettledrums, snare-drum, bass drum, cymbals, gong, harp, one viole d'amour, strings. The score, dedicated to Eugène Ysaye, was published by G. Schirmer in 1905.

"La Mort de Tintagiles," a little drama for marionettes, is in five short acts. The characters are: the tender boy Tintagiles; his older sisters, Ygraine and Bellangère; Aglovale, the warrior retainer, now old and weary; and the three handmaidens of the Queen.

Tintagiles is the future monarch of the nameless land in the strange years of legends. He and his sisters are living in a gloomy and airless castle far down in a valley. In a tower that shows at night red-litten windows lurks the enthroned Queen. The serene ancients portrayed Death as beautiful of face, but this Queen in the nameless land is not beautiful in any way; she is as fat as a sated spider. She squats alone in the tower. They that serve her do not go out by day. The Queen is very old; she is jealous, and cannot brook the thought of another on the throne. They that by chance have seen her will not speak of her; and it is whispered that they who are thus silent did not dare to look upon her. 'Tis she who commanded that Tintagiles, her orphaned grandson, should be brought over the sea to the sombre castle where Ygraine and Bellangère have passed years as blind fish in the dull pool of a cavern.



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The sea howls, the trees groan, but Tintagiles sleeps after his fear and tears. The sisters bar the chamber door, for Bellangère has heard sinister muttering in rambling, obscure corridors, chuckling over the child whom the Queen would see. Ygraine is all of a tremble; nevertheless, she believes half-heartedly and for the nonce that he may yet be spared; then she remembers how the Horror in the tower has been as a tombstone pressing down her soul. Aglovale cannot be of aid, he is so old, so weary of it all. Her bare and slender arms are all that is between the boy and the hideous Queen of Darkness and Terror.

Tintagiles awakes. He suffers and knows not why. He hears a vague something at the door. Others hear it. A key grinds in the lock outside. The door opens slowly. Of what avail is Aglovale's sword used as a bar? It breaks. The door is opened wider, but there is neither sight nor sound of an intruder. The boy has swooned; the chamber suddenly is cold and quiet. Tintagiles is again conscious, and he shrieks. The door closes mysteriously.

Watchers and boy are at last asleep. The veiled handmaidens whisper in the corridor. They enter stealthily, and snatch Tintagiles from the warm and sheltering arms of life. A cry comes from him: "Sister Ygraine!"—a cry as from some one afar off.

The sister, haggard, with lamp in hand, agonizes in a dismal vault,—a vault that is black and cold,—agonizes before a huge iron door in the tower-tomb. The keyless door is a forbidding thing sealed in the wall. She has tracked Tintagiles by his golden curls, found on the steps along the walls. A little hand knocks feebly on the other side of the door; a weak voice cries to her. He will die if she does not come to him, and quickly; for he has struck the Queen, who was hurrying toward him. Even now he hears her panting in pursuit; even now she is about to clutch him. He can see a glimmer of the lamp through



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a crevice, which is so small that a needle could hardly make its way. The hands of Ygraine are bruised, her nails are torn; she dashes the lamp against the door in her wild endeavor; and she, too, is in the blackness of darkness. Death has Tintagiles by the throat. "Defend yourself," screams the sister; "don't be afraid of her. I'll be with you in a moment. Tintagiles? Tintagiles? Answer me! Help! Where are you? I'll aid you—kiss me—through the door—here's the place—here." The voice of Tintagiles—how faint it is!—is heard for the last time: "I kiss you, too—here—Sister Ygraine! Sister Ygraine! Oh!" The little body falls.

Ygraine bursts into wailing and impotent raging. She beseeches in vain the hidden, noiseless monster. . . .

Long and inexorable silence. Ygraine would spit on the Destroyer, but she sinks down and sobs gently in the darkness, with her arms on the keyless door of iron.

It has been said that, "from a poetico-dramatic point of view, the music may be taken as depicting a struggle between two opposing forces,—say, the Queen and her Handmaids, on the one hand, and Tintagiles and Ygraine, on the other; but it does not seek to follow out the drama scene by scene."

There is also the reminder of the storm and the wild night; there is the suggestion of Aglovale, old and scarred, wise and weary, without confidence in his sword; there is the plaintive voice of the timorous child; there are the terrifying steps in the corridor, the steps as of many, who do not walk as other beings, yet draw near and whisper without the guarded door.

Stage music for "La Mort de Tintagiles" has been written by Léon Dubois of Brussels; by A. von Ahn Carse of London; and by Jean Nouguès. The music by Nouguès was written for a performance at the Théâtres des Mathurins, Paris, December 21, 1905: Ygraine, Mme.

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The *Pall Mall Gazette* of December 20, 1913, published this curious letter:—

To the Editor of the Pall Mall Gazette:—

Sir,—Will you allow me to say a word about Maeterlinck's "Death of Tintagiles"? I write liable to correction on the point of interpretation, but I venture to suggest that the fact that it is a symbolic play is self-evident. In your criticism of the performance at the St. James's Theatre on Wednesday last, the manifest meaning is only dealt with. But, as in the case of dreams, besides the manifest there is the latent meaning, which is really the only meaning that is worthy of the name. There are sufficient hints in the play that it symbolizes something, just as there are sufficient hints in a clear and vivid dream that a meaning underlies the panorama of images.

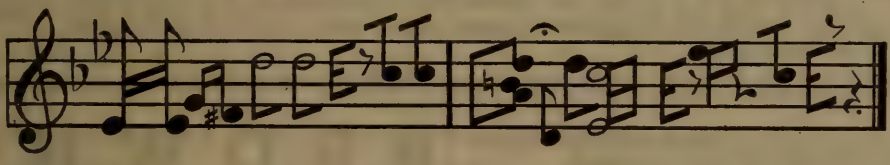
Ygraine meets the "child" in the open, takes it to the castle, in spite of its fears, and keeps it in the sombre room with the old man, whose sword is rusty, and with the elder sister, who ultimately deserts her. The battle is against forces that time does not weaken, symbolized as three villains, but Ygraine does not know that they are manacled, because she has never seen them. When the door is forced open by the unknown, no one enters, but *white* light streams in and terrifies Ygraine. Religion, kinship, and her own passionate ignorance fail her. The "child" is captured, and she cannot get to it because she cannot find the "key." It dies because it has never been given a chance to live. Prejudice, narrowness, the fear to find out too much, the horror of natural forces, have killed it. But it would be folly to attempt a dogmatic interpretation.—Yours, etc.,

M. N.

December 18.

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Cavatina, "Porgi Amor," Act II., Scene 1, in "Le Nozze di Figaro" Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The Countess in a stately chamber mourns the unfaithfulness of her husband, the Count Almáviva:—

Porgi amor qualche ristoro
Al mio duolo, a miei sopir!
O mi rendi il mio tesoro
O mi lascia almen morir!

These lines have been thus translated into English:—

Thou, O love, thou canst restore me.
Grant my prayer and hear my sigh!
Ah, without the love he bore me,
Unremembered let me die!

Larghetto, E-flat major, 2-4. The orchestral accompaniment is for two clarinets, two bassoons, two horns, and the usual strings.

The air was first sung by Mme Laschi. A contemporary critic wondered why this singer, who was greatly admired in Italy, attracted little attention at Vienna.

Canzona, "Voi, che sapete," Act II., Scene 3, in "Le Nozze di Figaro" Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York on May 3, 1823.

Cherubino's canzona is in the third scene of the second act. Andante con moto, B-flat major, 2-4.

Voi, che sapete che cosa è amor,
Donne, vedete, s' io l' ho nel cor;
Quello ch' io provo, viridirò
È per me nuovo capir nol so.

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Sento un affetto pien di desir,
Ch' ora è diletto, ch' ora è martir.
Gelo, e poi sento l' alma avvampar,
E in un momento torno a gelar.
Ricerco un bene fuori di me,
Non so chi il tienne, non so cos' è.
Sospiro e gemo senza voler,
Palpito e tremo senza saper;
Non trovo pace notte, nè dì,
Ma pur mi piace languir così.
Voi, che sapete che cosa è amor,
Donne vedete, s' io l' ho nel cor!

This has been Englished as follows:—

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?
Fair dame or maiden, none else may know
My heart o'erladen, why it is so.

What is this yearning, these trembling fears,
Rapturous burning, melting in tears?
While thus I languish, wild beats my heart,
Yet from my anguish I would not part.
I seek a treasure fate still denies,
Naught else will pleasure, naught else I prize.

I'm ever sighing, I know not why,
Near unto dying when none are by.
My heart is riven, night, morn, and eve;
But, ah! 'tis heaven thus, thus to grieve.

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?

The accompaniment is scored for one flute, one oboe, one clarinet, one bassoon, two horns, strings.

For an amusing account of Mme. Bussani, who created the part of Cherubino, see Da Ponte's memoirs. Her lower tones were described by the more unprejudiced as unusually beautiful, and she was praised for her beauty and unconstrained action on the stage. W. T. Parke wrote of her in 1809, mentioning the opening of the King's Theatre, January 6: "The manager . . . engaged several new performers; among whom were Signora Griglietti, a pleasing young singer, Signor Pedrazzi, who had little voice, and Signora Bussani (from the opera at Lisbon), who had plenty of it, but whose person and age were not calculated to fascinate an English audience."

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MUSICAL WATERWHEELS.

(From the *Pall Mall Gazette* of May 13, 1915.)

The phrase is not mine. I owe it to a distinguished musician who sat next to me during a recent concert, and to whom, if he honors me by reading these lines, I tender sincere thanks. It expresses very vividly a perennial element in music, for which a term was lacking. Mannerisms are another element altogether. Great things can be uttered through a luxurious growth of mannerisms; witness Beethoven, who is perhaps the most mannered of the great classics. Neither is it mere padding, for waterwheels are not necessarily so commonplace. They are the devices that enable composers to "carry on," and in their relative importance to the result achieved lies one of the most searching tests of its value.

Musical waterwheels are of great antiquity. The rhythmic patterns which uncivilized man repeats incessantly as introduction or accompaniment to a song or a war dance are a prehistoric variety of them, and their mesmeric effect in causing a frenzy has not entirely disappeared from some of their successors. The Spanish musician of the people, who thrums a short phrase upon his guitar until his singing companion is inspired to improvisation, supplies another variety. He is indeed an aristocrat of waterwheels compared with the music-hall composer who has nothing better than a couple of chords to "repeat till ready." The Russian singers of folk-tunes are quite aware of their value, and so are the gypsies.

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The first appearance of these useful aids in our instrumental music goes back to the polyphonic period. Bach had a whole stream of them at his service. The reason why Bach is on his pinnacle while so many of his contemporaries, whose works the layman finds it difficult to distinguish from his, have vanished into oblivion is that in Bach the patterns really matter very little, while in those others they are often all there is to matter. That is the application of the water test. With the passing of polyphony the patterns began to degenerate, until one of them, known as the Alberi bass, became so irritating that musicians arose in their wrath and destroyed it. For the benefit of those unversed in musical history I may mention that, in the key of C, it meant playing C, G, E, G, in semi-quavers until the harmony changed, and then continuing the same nonsense in another part of the scale.

The Germans, being philosophers, thereupon invented a kind of philosophic waterwheel. The process was this. You took a quantity of patient, unoffending music-paper, and, at certain points, determined by the rules of the game, you set up rest-houses called cadences, which you had to reach in succession with a certain amount of plausibility. If your discourse, by the way, happened to be interesting you were called bold and original. If it was merely stodgy you were called scholarly and conscientious, but for quite a long time it was a "foul" to shift the cadences. The German theorists called the drearier parts of the journey "gang," which is very like jog-trot. And the relative importance of "gang" is another application of the water test.

The waterwheel is as ubiquitous as ever in modern music. The Russians, inspired by the repetitions in their folk-tunes, have reduced it to a simple convention, which consists in repeating every two bars. Debussy caught it from them, and at a certain period of his development two bars of consecutive major thirds were certain to be spun out to four, but that is passed now, and he has found other waterwheels. The minor lights of the Schola Cantorum have evolved some rather exasperating specimens. Our own composers, too, are quite familiar with the operation of turning a wheel until something happens. Possibly the most striking exception is Delius. My appreciation does not extend to all his works, but I cheerfully admit that he stands the water test astonishingly well.

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There are some modern composers whose works are nothing but waterwheels. Because their particular type of wheel happens to be different from anybody else's, they imagine that one cannot get tired of listening to it. I do not think anything more fatal can happen to a talented young composer than to invent a new and fascinating type of waterwheel. He is almost certain to become hypnotized by it, and keep it running until listeners are so accustomed to it that they pay no more attention than people who live near a real water-mill. A mere rattle is not nearly so insidious. The composer himself grows tired of a jingle or a rattle, but of a waterwheel—never. It needs the exercise of much will-power to stop its running, and will-power is scarce.

Jingle is again another matter. Just as a young writer may be pleased for a moment at an alliteration or a scrap of verse that has crept into his prose, a young composer may be delighted at a purely fortuitous rhythmic salient, and may even repeat it, much as one mechanically repeats a rhyme, but a very little experience is sufficient to undeceive both. It is not of such things that the best music is made. But whereas jingle and the like are intruders, waterwheels, so long as they are assigned their proper functions, are not. They are an integral part of music. The masters, from Bach to Wagner, are all deeply indebted to them. They were masters, not because they scorned to use them, but because with them the waterwheel is a mere adjunct to the house and not a pretext for building. The whole history of music is strewn with the forgotten reputations of those who thought otherwise.

SYMPHONIC POEM NO. 3, "THE PRELUDES" (AFTER LAMARTINE).

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

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Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."* The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^me^ Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

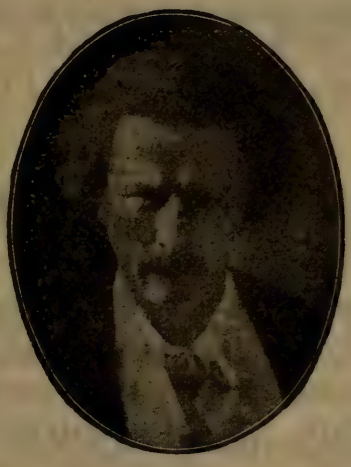
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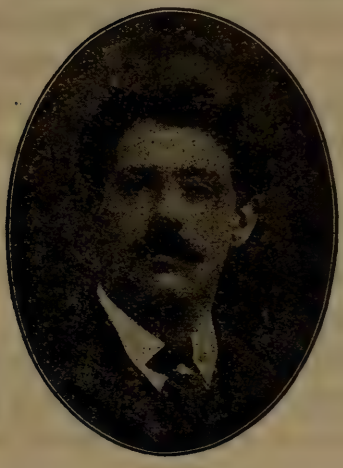
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Dr. KARL MUCK, Conductor

SOLOIST



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The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions whose fell lightning consumes, its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the

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violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waöz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act, The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created. respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

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Mr. C. A. Barry thus answers the question, "Why was Liszt obliged to invent a new term of designation for works of a symphonic character?"

"It may be explained that finding the symphonic form, as by rule established, inadequate for the purposes of *poetic* music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and, for the new art-form thus created, was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped; and the necessity of so doing is apparent. Hence he has been charged with formlessness. In justification, therefore, of his mode of procedure, it may be pointed out to those of his critics who regard every divergence from established form as tending to formlessness, that the form which he has devised for his Symphonic Poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent.

"The former may be described as consisting of (1) the exposition of the principal subjects; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressible development.' Thus, though from sheer necessity

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rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed.

"In listening to Liszt's Symphonic Poems it should be borne in mind that it is essentially 'poetic' or 'programme' music that we have to deal with, and, at the same time, that this class of music, as represented by different composers, exists in very varied degrees. Art has been thus tersely categorised by Mr. Theodore Watts. 'All art,' he says, 'is divisible into two kinds: (1) that which is primarily symbolical, and is defined by the Eastern mind, through Zoroaster, as "apparent pictures of unapparent realities"; (2) that which is dramatic or imitative of nature, and defined by the Western mind, through Goethe, as "Simple Representation."' Such a definition seems as applicable to musical as to plastic art. In the first class may be placed all 'absolute' or 'abstract' instrumental music, for which every listener may devise a 'programme' for himself, though none be avowedly provided by the composer. In the second class we would place such music as comes directly under the denomination of 'descriptive.'

"Following the precedent of Bach in his capriccio, 'Sopra la Lontananza del Frata (*sic*) dilettissimo,' which has often been quoted as an early instance of 'programme' music and of Beethoven in his 'Pastoral' Symphony (to mention but two salient examples of a happy combination of the symbolical with the descriptive), it may be said of Liszt that he has chosen a middle course. At the same time, while laying a far greater stress upon the necessity of an avowed poetic basis than did either of these masters, he has kept the 'imaginative' and the 'symbolical' far more closely in view than the 'imitative' and the realistically 'descriptive.'"

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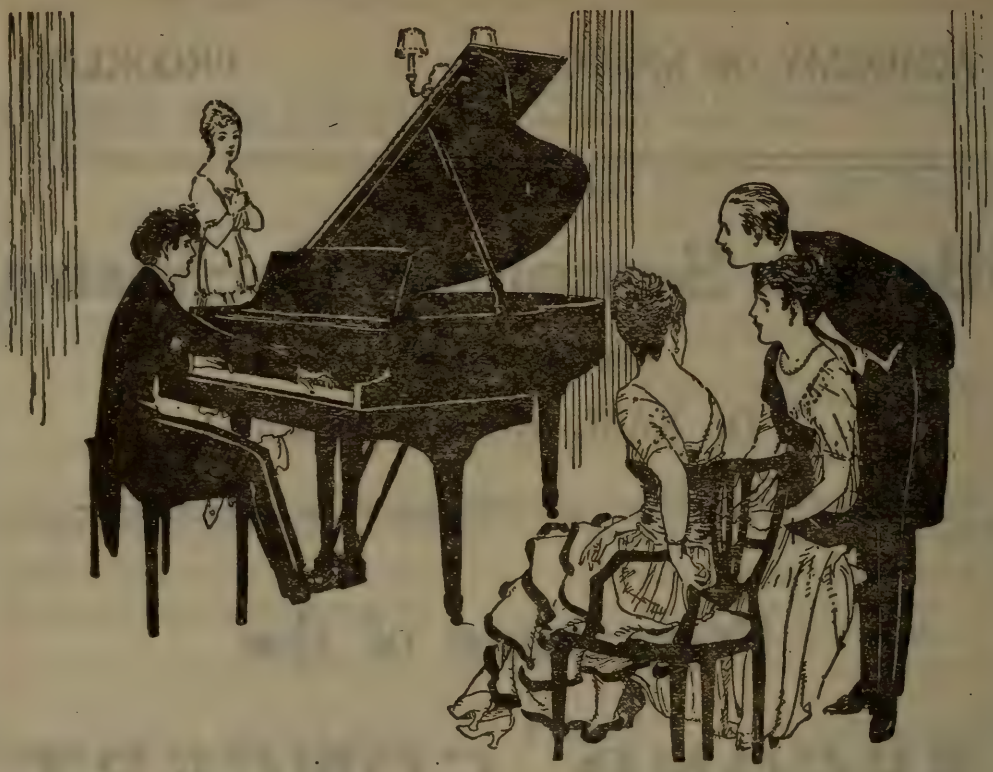


FRIDAY EVENING, DECEMBER 3

AT 8.15

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Witek, A.	Roth, O.	Hoffmann, J.	Rissland, K.
Concert-master.	Koessler, M.	Schmidt, E.	Theodorowicz, J.
Noack, S.			
Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K	Seydel, T.	Ludwig, O
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.
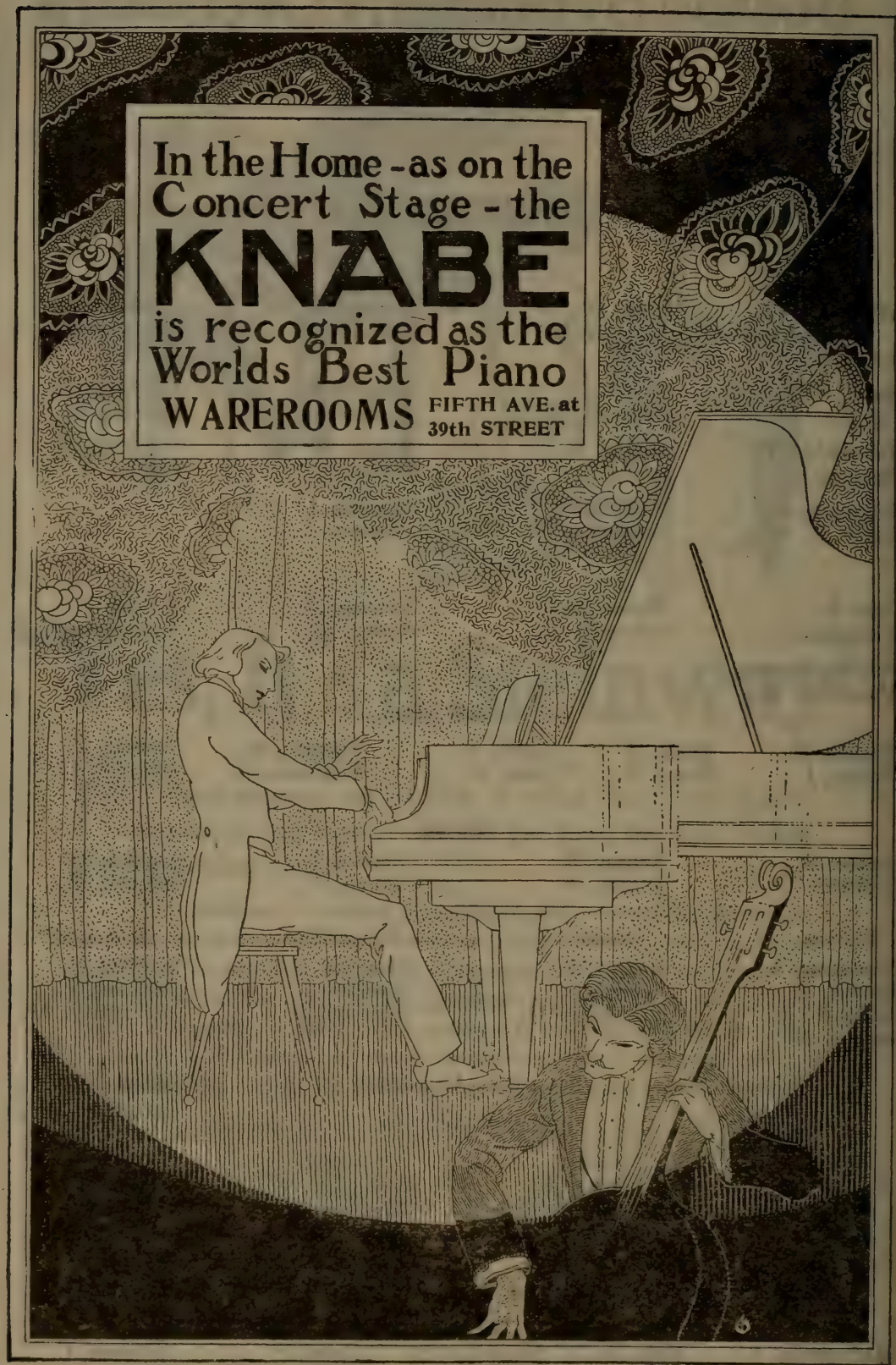
Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

Tuba.	Harps.	Tympani.	Percussion.	
Mattersteig, P.	Holy, A.	Neumann, S.	Zahn, F.	Gardner, C.
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AT 8.15

PROGRAMME

Mozart Symphony, E-flat major (K. 543)

I. Adagio; Allegro.
II. Andante.
III. Minuetto: Trio.
IV. Finale: Allegro.

Rachmaninoff . . "The Island of the Dead," Symphonic Poem, for full Orchestra, to the Picture by A. Böcklin, Op. 29

Brahms . . . Concerto in D major, for Violin and Orchestra, Op. 77.

I. Allegro non troppo.
II. Adagio.
III. Allegro giocoso, ma non troppo vivace.

Mendelssohn-Bartholdy . . Overture, "Sea-Calm and Prosperous Voyage," Op. 27

SOLOIST

FRITZ KREISLER

There will be an intermission of ten minutes after the symphony

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive

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them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing

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was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without royal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don

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Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The Minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

* * *

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double-basses repeat a rhythm on an organ-point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counterfigure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

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The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Minuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

"The Island of the Dead," Symphonic Poem, for Full Orchestra, to the Picture by A. Böcklin, Op. 29.

Sergeï Vassilievich Rachmaninoff

(Born in the government of Novgorod, April 1, 1873; now living.)

This symphonic poem was played at Moscow in the season of 1908–09, under the direction of the composer. It was played afterward in Berlin at a concert of the Society of Friends of Music, led by Oskar Fried. The first performance in the United States was at a concert of the Theodore Thomas Orchestra in Chicago, December 3, 1909, when the composer conducted. The first performance in Boston was at a concert of the Boston Symphony Orchestra, December 18, 1909, when the composer conducted. Mr. Fiedler conducted the performances of February 19, 1910, and April 15, 1911.

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"Die Todteninsel, Symphonische Dichtung zum Gemälde von A. Böcklin," is dedicated to Nicolas von Struve, and is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, and the usual strings.

The symphonic poem begins Lento, A minor, 5-8, with a phrase for harp accompanied by violoncellos, double-basses, and kettledrums. With the fifth measure the violoncellos begin a figure that suggests to Mr. Felix Borowski, the writer of the admirable programme books of the Theodore Thomas Orchestra, "the tranquil lapping of the water that surrounds the Island of the Dead" (the double-basses are divided into four parts). This figure is a most important one, and it is either the motive or it serves as accompaniment throughout the first section, which is over two hundred measures, and it is also used in the final section. After this violoncello figure comes a motive for horn, poco marcato, and important use is made of this. Noteworthy episodes in this section are the one for three stands of divided first violins; another for a more melodious theme, molto cantabile, for four first violins, while the other first violins, muted, play the typical figure. This more melodious theme is heard afterward in the wood-wind. The pace quickens a little, and there is a suggestion of the plain-song, "Dies

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Irae," first in the violoncellos, then in the brass with fantastic figures for the wood-wind, and later are rushing, descending passages fortissimo for wood-wind and lower strings. There is a return to the first mood, which swells to a climax and sinks into the second section, Tranquillo, 3-4. There are hints of the second theme, the one given first to the horn, but the leading motive of this section is one for violins, flute, clarinet, and this is developed to a climax with use of the "horn theme." The tempo becomes slower, and this latter motive is sung by oboes, English horn, and strings with a heavy syncopated accompaniment for clarinets, bassoons, and double-basses. The third chief theme is also used accelerando e crescendo until the chief climax of the compositions is reached, Allegro molto. There is a change in tempo to Largo, 4-4, and the second violins have a tremulous figure which with the monotonous figure for clarinet hints at the "Dies Irae." A few measures for first violin solo introduce an expressive solo for oboe which is reminiscent of the third theme, and the second theme is then heard from wind instruments. The first and tranquil figure reappears, and there is a quiet ending.

Arnold Böcklin, in the spring of 1880, made the first sketch of his "Island of the Dead," and this sketch, 1.10 metres in length and 1.54 metres in breadth, is in the possession of the Simrock family of Berlin. This he left unfinished for a time, and made a second which he at once painted, and this was for the Countess Marie von Oriola, of Büdesheim. It is said that he painted it according to the wish of the Countess, who visited him at Florence, and that when he showed it to her he said: "You received, as you wished, a dream picture. It must produce such an effect of stillness that any one would be frightened to hear a knock on the door." According to Fritz von Ostini, a third variant of the first sketch was made in 1883, a fourth in 1884, a

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fifth, which is in the Leipsic Museum, in 1886, and still a sixth, almost a replica of one of the former ones, was sold in Munich. The second variant is owned by the Schön family in Worms. There are differences in detail and in color in the five variants.

The island in the picture was suggested by the group of Ponza Islands, north of the Gulf of Naples. Their form and rocks show that they are of volcanic origin, and in prehistoric times were probably of the Vesuvian craters. Some of the islands are arable and inhabited, others are wild masses of rocky ledges. As Franz Hermann Meissner puts it, one of the latter islands was the half of what was once a volcanic peak. The waves in the course of centuries shaped a little haven. Birds brought the seeds of cypress-trees. The trees in time shot up in the ledges. At last man came, and made paths and hollowed chambers and threw up a rough wall as a protection against the waves. The island even then was as solemn as a pyramid. It was a hidden nook for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote, and forgotten by the world. The sea is still, there is no cry of bird, no fluttering, no voice. The boat approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferryman. The white and quiet figure near the coffin,—is it some mourner or is it a priest?

Böcklin's "Island of the Dead" is, in a way, a carrying out of an idea in "The Villa by the Sea." The first picture was painted some time before 1860, and in 1864 Böcklin painted the same subject, but introduced the figure of a mourning woman looking at the ocean. Nor was "The island of the Dead" the only picture that has more than one variant. "Ruins by the Sea," which was dated 1880, was repainted five times, and a picture of his, 1898, harks back to the same motive.

This picture "The island of the Dead" suggested a symphonic poem to Heinrich Schulz-Beuthen, noted in Riemann's Musik Lexikon of 1905, and it was performed about five years ago at Zwickau. The picture also inspired the first of "Three Böcklin Fantasias" by Felix Woyrsch. and the third of Max Reger's "Four Tone Poems" (after A. Böcklin). Reger's tone poems were performed here at concerts of the Boston

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Symphony Orchestra, March 26, 27, 1915. Andreas Hallén has also written a symphonic poem inspired by Böcklin's picture.

Other pictures by Böcklin have served composers. Hans Huber's Symphony, No. 2, E minor, Op. 115, the "Böcklin" symphony, was performed in Boston at concerts of the Boston Symphony Orchestra October 25, 1902 (Mr. Gericke conductor), April 1, 1905 (Mr. Gericke conductor). The finale is entitled "Metamorphoses suggested by Pictures by Böcklin." The titles of these pictures are "The Silence of the Ocean," "Prometheus Chained," "The Fluting Nymph," "The Night," "Sport of the Waves," "The Hermit Fiddling before the Statue of the Madonna," "The Elysian Fields," "The Dawn of Love," "Bacchanale." But the second theme of the first movement is said to express the picture "See, the Meadow Laughs"; the second movement suggests fauns, satyrs, and even stranger creatures of the forest dear to the painter; and Mr. Eugen Segnitz found the moods of the third movement in Böcklin's "Sacred Grove," "Venus Anadyomene," and "Hymn of Spring."

Böcklin's "The Elysian Fields" moved Felix Weingartner to compose a symphonic poem of the same title. Weingartner's was played in Boston at a concert of the Boston Symphony Orchestra, March 7, 1903 (Mr. Gericke conductor), and at a Boston Opera House Concert, February 16, 1893 (Mr. Weingartner conductor).

The pictures besides "The Island of the Dead" that moved Reger to composition are "The Hermit Fiddling before the Statue of the Madonna," "Sport of the Waves," and "Bacchanale."

"The Fiddling Hermit" and "Sport of the Waves" suggested the second and third of the Böcklin Fantasias by Felix Woyrsch, mentioned above.

Liszt was one of the first, if not the first, to express a painting in tones. Thus Andrea Orcagna's "Triumph of Death" inspired Liszt's "Dance of Death" for pianoforte and orchestra; Kaulbach's "Battle



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of the Huns," the symphonic poem of the same title; a picture in the Cologne Cathedral, the "March of the Three Kings" in "Christus"; Overbeck's cycle of paintings, "The Seven Sacraments"; the famous picture of Raphael, the pianoforte piece, "Sposalizio"; the Medicean statue of Giuliano, Duke of Nemours, the pianoforte piece, "Il Penseroso." Fritz Volbach's "Raphael," suggested by three Madonnas of that painter, was performed in Boston by the Handel and Haydn Society, February 19, 1905.

Arnold Böcklin was born, the son of a highly respectable merchant, at Bâle on October 16, 1827. He died at his villa in San Domenico, near Florence, on January 16, 1901, and he is buried at Florence in the Evangelical Cemetery. He studied for two years at Geneva, then at Düsseldorf under the landscapist J. W. Schirmer, then at Antwerp, then at Brussels, where he studied figure-painting. He was in Paris during the bloody days of 1848, and he then returned to Bâle to perform his military service. The remaining years were thus spent: Rome, 1850–58, with a short stay at Bâle in 1852; 1858, Munich and Hanover; 1859–60, Munich; 1860–62, Weimar, whither he was called to be professor at the newly founded art school; Rome, 1862–66; Bâle, 1866–71; Munich, 1871–74; Florence, 1874–85; Zürich, 1888–92; 1892 till his death, Florence. He died crowned with titles and honors. He married "a luxuriantly beautiful Trasteverina," and her beauty and that of his daughter Angela served him in his work.

Much has been written about Böcklin. An essay by Christian Brinton, published in the *Critic* (New York), tempts one to quotation:—

"Arnold Böcklin was able to develop a national art, an art specifically Germanic, because he had the magic to impose his dream upon his fellow-countrymen, and because that dream was the reflex, the embodiment, of all the ineffable nostalgia of his race, not alone for the cream-white villas of Italy, the fountains and the cypresses, but for the gleaming marbles and golden myths of Greece. His art is merely another version of that *Sehnsucht* which finds voice in the ballads of Goethe, the prose fancies of Heine, or the chiselled periods of Winckelmann. Once again it is the German viewing Greece through Renaissance eyes. The



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special form under which Böcklin's appeal was made implied a reincarnation, under actual conditions, of the classic spirit. He realized from the outset that the one way to treat such themes was to retouch them with modern poetry and modern passion. Pan, Diana, Prometheus, monsters of the deep and grotesques of the forest, were made vital and convincing. He quickened much that had become blurred or rigid, he even made it possible for a stray centaur to dash through the streets of Berlin. He fused into one the national thirst for myth and the national taste for antique beauty. While in essence Böcklin's art is romantic, it is free from the routine faults of romanticism. His sense of form is Grecian, and his color entirely modern in its breadth and brilliancy.* The persuasive charm of his classic scenes is chiefly due to the anti-classic and often frankly humorous, Dionysian manner in which they are presented. . . . The formula of Böcklin's art consists in peopling sea or sky, shore or wood, with creatures of tradition or of sheer imagination. Its animus is a *pantheistische Naturpoesie*, illustrating the kinship of man and nature, a conception both Hellenic and Germanic, which arose from a blending of that which his spirit caught at in the world about him and that which came through the gates of fancy and of fable, From the ardent school days in Basel to those last quiescent afternoons on the heights of Fiesole, Böcklin clung to the classics, to the golden treasure-houses of Latin and of Greek. . . . First and last Böcklin was a colorist. He chose by instinct only the most alluring hues,—the pure radiance of far stars, the vivid grotto-blue of the sea, the copper-brown of a faun's skin, or the viridescence of water serpent. No man studied nature more closely or surprised so many of her secrets. The Campania, the clear vistas of the Oberland, foam-lashed rocks along the Tuscan coast, here a dark stretch of wood, there a splash of light, all produced an accumulation of stimuli which, coupled with an indelible memory and remarkable powers of visualization, made Böcklin one of the few really sovereign colorists. . . .

"Arnold Böcklin was a tall, powerfully moulded man, with dark hair, and deep, blue-gray eyes. He cared as little for the conventional in life as for the quotidian in art. He was essentially an isolated, taciturn nature. In conversation he was diffident and often constrained, though at times he showed abundant humor. What is called society, he abhorred. . . . At sixty he was all but unknown; by the seventieth birthday his name was on every lip from the Alps to the Baltic. . . .

* There are many painters and critics who would dispute this statement about Böcklin's color.—P. H.

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Wherever he chanced to be, Böcklin led the life of a normal Swiss bourgeois. His tastes were simple, even severe. He had small liking for the panoramic accompaniments, the sumptuous atrocities, which so appealed to Makart or Munkacsy. His studio was bare and workmanlike. For him not only was the kingdom of heaven, but in large measure the kingdom of earth within. Böcklin had but one dissipation—a consuming desire to solve the problem of aëronautism. His taste for science and particularly for mathematics was strong; and sometimes, as at Weimar, he almost wholly neglected painting, in the pursuit of Icarian fancies."

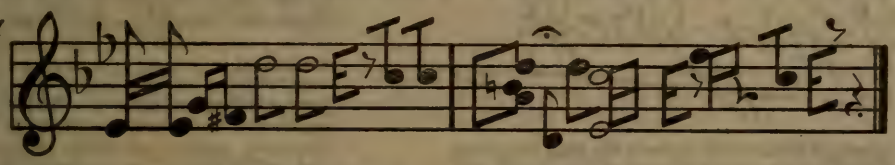
It may be added that Böcklin tried his hand at polychrome sculpture and published a defence of colored statuary.

Rachmaninoff's musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of Petrograd, and he studied the pianoforte there with Denyanski, but in 1885 he left this conservatory to enter the one at Moscow. There he studied the pianoforte, first with Zvireff, a pupil of Liszt, and afterward with Alexander Siloti,* a cousin of Rachmaninoff. His teachers in composition were Arensky and Tanéïeff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera "Aleko" in one act (with the libretto after Pushkin). He then travelled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, "The Cliff," based on Lermontoff's poem, and appeared as pianist at the Philharmonic Concert, April 19. In 1902 he appeared at Vienna as a pianist, and in 1907 visited Paris. In 1897 he was appointed conductor at the Moscow Private Opera, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1906 he resigned the position to devote himself to composition, and he left Moscow to

* Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tschaikowsky's Concerto for pianoforte, G major, No. 2, Op. 44. He gave three concerts here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tschaikowsky's Trio, Op. 50).

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make Dresden his dwelling-place. He has visited Petrograd and Moscow to conduct concerts of the Philharmonic Association in the former city and of the Imperial Musical Association in the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8, 1909.

His first appearance in Boston was at his recital in Symphony Hall, November 16, 1909, when he played his Sonata in D minor, Op. 28; Mélodie, Humoresque, Barcarolle, Polichinell; and Four Preludes, D major, D minor, C minor, C-sharp minor. He played in Boston at a concert of the Boston Symphony Orchestra, December 18, 1909, when his second pianoforte concerto, Op. 18, was heard here for the first time, and at this concert he conducted his symphonic poem, "The Island of the Dead," which was then performed for the first time in Boston. At Mrs. Hall McAllister's Musical Morning, January 10, 1910, at the Hotel Somerset, he played his own Mélodie, Barcarolle, Humoresque, and Preludes in F-sharp minor, G minor, C-sharp minor.

His pianoforte concerto in F-sharp minor, No. 1, was played in Boston at a concert of the Boston Symphony Orchestra, December 17, 1904, when Mr. Carlo Buonamici was the pianist, and his song, "Von Jenseits," was sung by Miss Muriel Foster at a concert of the Boston Symphony Orchestra in Boston on April 2, 1904.

But the name of Rachmaninoff was known in Boston earlier through performances of his pianoforte pieces. Mr. Siloti played the Prelude in C-sharp minor at his recitals in Steinert Hall, February 12, February 14, and March 12, 1898, and on February 14, 1898, he played the Valse, Op. 10. Mr. Rachmaninoff's Elegiac Trio (in memory of Tschaikowsky) was produced in Boston, December 20, 1904, at a concert of the Eaton-Hadley Trio (Mrs. Jessie Downer-Eaton, pianist, Mr. Louis Eaton, violinist, Mr. Arthur Hadley, of the Boston Symphony Orchestra, violoncellist). His Sonata for Violoncello and Pianoforte, Op. 19, was first played in Boston, December 13, 1905, by Mr. Arthur Hadley and Mrs. Downer-Eaton. Songs and pianoforte pieces by Rachmaninoff have appeared from time to time on recital programmes.

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A scene from his opera, "The Miser Knight," was performed for the first time in America at the Boston Opera House, March 11, 1910, Mr. George Baklanoff, baritone; Mr. Arnaldo Conti, conductor. A performance of "Don Pasquale" preceded. The scene was performed several times afterward at this opera house, always with Mr. Baklanoff.

His symphony in E minor, No. 2, Op. 27, was performed for the first time in the United States by the Russian Symphony Society, New York, January 14, 1909. It has been performed here at Symphony Concerts, October 15, 1910; November 5, 1910; March 30, 1912; December 20, 1913. On November 28, 1909, his new pianoforte concerto, D minor, No. 3, was performed for the first time anywhere at a concert of the New York Symphony Orchestra in New York, and he was the pianist.

His Fantasia, "The Cliff," was performed in New York by the Russian Symphony Orchestra, January 28, 1904, and it was played afterward by this orchestra.

Among the compositions of Mr. Rachmaninoff are these:—

OPERAS: "Aleko," "The Miser Knight," Op. 24, "Francesca da Rimini," Op. 25, all of which have been performed in Moscow and Petrograd.

ORCHESTRAL: Symphony No. 1, Op. 13 (1895); Symphony No. 2, Op. 27 (composed in Dresden); "The Cliff" (after a poem by Lermontoff), Op. 7 (1892); "Gypsy Capriccio," Op. 12 (1895); Symphonic Poem, "The Island of the Dead," after the picture by Böcklin, Op. 29 (1909).

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minor, Op. 1; Piano Concerto No. 2, C minor, Op. 18; Piano Concerto No. 3, D minor; Elegiac Trio (in memory of Tschaikowsky) for pianoforte, violin, and violoncello, Op. 9 (1893); Sonata for violoncello and pianoforte, Op. 19; Two Pieces for violin and pianoforte, Op. 6; Two Pieces for violoncello and pianoforte, Op. 2.

PIANOFORTE: Sonata, D minor, Op. 28; Suite 17 (four hands); Seven Pieces, Op. 10; Six Pieces for four hands, Op. 11; Five Pieces for two hands, Op. 3 (including the Prelude in C-sharp minor); Seven Pieces, Op. 10; Six Moments Musicaux, Op. 16; Variations on the theme of Chopin's Prelude in C minor, Op. 22; Fantasie for two pianofortes, Op. 5; Ten Preludes, Op. 21; Ten Preludes, Op. 23.

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"The Bells," based on the poem of Edgar Allan Poe, composed for solo voices, chorus, and orchestra, was performed at Moscow in March, 1914, at the Sixth Philharmonic Concert, when the composer conducted. The first movement expresses the joys of youth and the delight in living. The second depicts love and happiness. The third, "the struggle of man striving towards his ideal, strong and sure in his confidence and principles. It is represented by a tone picture of a great fire with alarm-bells and attempt of men to vanquish the elements. The fourth part is the final road men have to go. A funeral march is heard throughout the whole movement, with death-bells and other mournful sounds."

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Concerto in D major, for Violin, Op. 77 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written for Josef Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus Concert, Leipsic, on January 1, 1879.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Hanslick once said that this work was "the ripe fruit of the friendship between Joachim and Brahms." A prominent Leipsic critic, friendly disposed toward both composer and violinist, wrote at the time of the first performance that Joachim too evidently had great difficulty in playing the concerto. Marcella Sembrich sang at the same concert.

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

The first theme of the first movement, Allegro ma non troppo, D major, 3-4, of a somewhat pastoral character, is proclaimed by violas, 'cellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes again prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

The second movement, Adagio, F major, 2-4, is in the nature of a serenade movement. It may be called a romanza. The chief song is played first by the oboe, which is accompanied by wind instruments;

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then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme, which is sung by the solo violin.

The Finale, a rondo in D major, 2-4, is built on three themes. There is brilliant work for the solo violin,—double stopping, florid running passages, arpeggios, technical demands on the player.

ENTR'ACTE.

MUSIC, RELIGION, WAR, AND LIFE.

(Edwin Evans in the *Pall Mall Gazette*.)

Every year the ceremonies of the Holy Week provide the musical critic with an opportunity for an article on one aspect or another of music as an adjunct to religion. One will extol the grand old Gregorian monody. Another will discourse learnedly on the respective qualities of Vittoria's or Bach's Passion music. But they mostly agree in discussing this music as a thing apart from the purpose to which it is put. It is seldom regarded as an integral portion of the act of public worship. Yet in a certain sense music is more truly religious than religion itself. To some it becomes in time a religion, a faith free from anthromorphism, a devotion with an indefinite object—something, in short, that is more nearly related than one would suppose to the oriental mysticism from which most religions have sprung. Eastern poets and dreamers constantly refer to music as the celestial art to distinguish it from those that concern themselves with the visible world, and so far as music enters into the inner life they are right.

We are, however, far removed from the condition of Eastern mystics,

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and music among us is largely relegated to the outer life. To those who make it, it is sometimes an accomplishment, sometimes a pastime. To many who listen, it is either a form of intellectual snobbery, a recreation, or an appetite that can be indulged without much exertion. All these may, and do, derive considerable enjoyment from music, but none of them really feels musically. They are in music, but not of it. They do not live music. As with religion, it is an adjunct, not an integral element, in their lives.

This gradual conversion of music into a kind of side show to life is an accompanying feature of its sophistication. So long as it retained its naïve simplicity it suffered little. Experts might strive towards virtuosity, but that did not prevent people with musical souls from making their own music. We have it on good authority that in the great days of English madrigals one was fairly certain, in good company, to hear a part-song or two rendered *con amore*, and in good style. This was not considered so much an accomplishment as a form of sociability—perhaps not a very mystical aspect of music, but how far removed from an insipid ballad followed by ragtime on a pianola!

The cult of chamber music in private was specially conducive to genuine musical feeling. Its public performance, even by zealots, is exposed to the same danger of virtuosity as other forms of public, vicarious music, but four string players, with an audience exclusively composed of intimates, could and did make music their religion and an integral feature of their lives. But since we only pay to hear works performed, we miss this more and more, just as those who only pay to see games played lose all the exhilaration of concerted activity. Though they may cheer themselves hoarse, they do not live the game.

This process, of which the last stages are within living memory, has occupied centuries, and has stamped its influence deeply upon Western music. With all our wonderful progress we have grown almost incapable of expressing a scale of simple emotions without complicated means. To bring out the sum total of latent expressiveness contained in a musical idea we have recourse to more and more amplified harmonies, to metamorphosis of theme, to thematic development, and other forms of sophistication. I have recently heard a Persian singer give one plaintive little air an infinite variety of expression without adding or altering a note. It was not expression derived from the words, or that could be recorded in words. It was the purest musical expression. She actually lived the music. Not only have we all but lost this power of expression, but most of us have even lost all sensitiveness to it. How often does one not hear such performances described as monotonous? For all our unmeasured superiority in the mechanical means of producing music and the technical method of writing it, the East has still a great lesson to teach us.

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All this is of more topical interest than appears on the surface. Many times in the last few months I have been asked whether the crisis through which our national life is passing would inspire great music. If music were an intimate part of our national life undoubtedly it would. But music in England has less to do with national life than in any of the leading musical countries. Perhaps that is why we lag behind. The utmost I can see arising from the war is that the enhanced national consciousness may lead to greater independence of method and idiom. The field will thus be more propitious to inspiration if it comes. But does not one of our leading teachers of composition say there is no such thing as inspiration—there is only the knowledge how to write fine music?

The fact is, music is not a natural form of expression to the modern Englishman. Here and there one may be found who either evokes for himself or responds to the evocation by others of that vague world of the emotions, of feeling liberated from the tyranny of cause and consequence; but he is a very rare exception, and if discovered would probably be considered at least eccentric, if not effeminate. All that the Greeks sought and found in music is still there, but not for those who dismiss it with a "Not bad," or, worse still, a "Perfectly charming." For the present, however, the national ideal is safe in the care of the healthy Englishman who sings in his bath.

OVERTURE, "SEA-CALM AND PROSPEROUS VOYAGE," OP. 27.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847.)

Two little poems by Goethe, "Meeres Stille" and "Glückliche Fahrt," first published in Schiller's *Musenalmanach* for 1796, suggested music to Beethoven, Mendelssohn, and Schubert. The poems are as follows:—

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III. SONATA in B minor - - - - - - Liszt

IV. (a) BALLADE in F major
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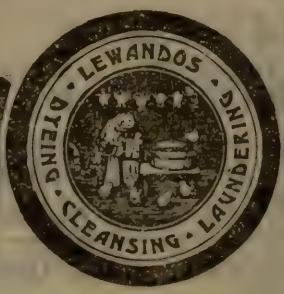
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Und bekümmert sieht der Schiffer
Glatte Fläche rings umher.

Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
Reget keine Welle sich.

A profound stillness rules in the water; the ocean rests motionless; and the anxious mariner looks on a smooth sea round about him. No breeze in any quarter! Fearful quiet of death! Over the monstrous waste no billow stirs.

GLÜCKLICHE FAHRT.

Die Nebel zerreissen,
Der Himmel ist helle,
Und Æolus löset
Das ängstliche Band.
Es säuseln die Winde,
Es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es theilt sich die Welle,
Es naht sich die Ferne;
Schon seh' ich das Land!

The fog has lifted, the sky is clear, and the Wind-god looses the hesitant band. The winds sough, the mariner looks alive. Haste! Haste! The billows divide, the far-off grows near; already I see the land!

Beethoven's "Meeresstille und glückliche Fahrt," for four-part chorus and orchestra, Op. 112, was composed in 1815, performed at Vienna on December 25, 1815, and published in 1822. Schubert's song, "Meeresstille," was composed on June 21, 1815.

The translation, "Calm Sea and Happy Voyage," does not convey exactly the meaning of the original German. As Mr. Louis C. Elson says in his "History of German Song": "One of the strangest misnomers in all music has occurred with Mendelssohn's overture on the above subject. The English have translated it, 'A Calm Sea and Prosperous Voyage,' which leaves each auditor under the impression that

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a thoroughly joyous picture is being presented, while the words, 'Becalmed at Sea and Prosperous Voyage,' would present the tremendous contrast as the poet intended it."

Mendelssohn composed the music of the overture at Berlin in the summer of 1828. His sister Fanny, in a letter to Klingemann, dated June 18 of that year, wrote: "Felix is writing a great instrumental piece, 'Meeres Stille und glückliche Fahrt' after Goethe. It will be very worthy of him. He did not wish to make an overture with introduction, and has kept the whole in two contrasting pictures." Mendelssohn first saw the ocean in 1824 at Doberan on the Baltic. He wrote to his sister: "Sometimes it lies as smooth as a mirror, without waves, breakers, or noise; sometimes it is so wild and furious that I dare not go in." When he went to London the next year, the voyage was long and stormy. He wrote home: "I passed from one swoon to another, merely out of vexation at myself and everything on board the steamer, bitterly hating England and especially my 'Calm Sea' overture."*

* Thackeray described in "A Night's Pleasure" a singer whom he heard at the Cave of Harmony: "Mr. Hoff, a gentleman whom I remember to have seen exceedingly unwell on board a Gravesend steamer, began the following terrific ballad:—

"THE RED FLAG."

"Where the quivering lightning flings
His arrows from out the clouds,
And the howling tempest sings,
And whistles among the shrouds,
'Tis pleasant, 'tis pleasant to ride
Along the foaming brine—
Wilt be the Rover's bride?
Wilt follow him, lady mine?
Hurrah!
For the bonny, bonny brine!" etc.

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The first performance of the overture was a private one at Berlin, September 7, 1828, in the family dwelling-house. Mendelssohn conducted from manuscript. The overture was performed on December 1, 1832, at the Singakademie, Berlin, at a concert for the benefit of the Orchestra-Widows' Fund, and Mendelssohn again conducted from manuscript.

In 1834, from February to April, the composer rewrote the overture. He told Devrient by letter that he was about to change the whole allegro, and in May he wrote to Klingemann that the piece was then a wholly different one. The first performance of the revised version was a subscription concert at the Gewandhaus, Leipsic, October 4, 1835, when Mendelssohn conducted.

The score was published in April, 1835, and the orchestral parts in July of the same year.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, two horns, three trumpets, one serpent (replaced as a rule by a bass tuba), kettledrums, and strings.

The introduction, Adagio, D major, 4-4, based mainly on a theme which appears later in the main body of the work, is a tone painting of a dead calm at sea. It ends with flute-calls, which have been variously interpreted by painstaking commentators. Reissmann calls the passage "the boatswain's whistle metamorphosed." "Are these calls 'whistling for the wind,' the cry of some solitary sea-bird, or merely an eloquent expression of dead silence and solitude?"

The other tone picture is the voyage in a fair breeze, Molto allegro vivace, D major, 2-2, with a short coda, Allegro maestoso, D major, 4-4, representing the coming into port, dropping anchor, and the salutes from ship and shore. A breeze springs up. Lively passage-work leads up to a climax, after which the first theme is given piano to wind instruments accompanied by strings, *pizz.* The opening figure of the introduction is recognizable in the second portion of this theme. More passage-work leads to a repetition of the theme by the full orchestra



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fortissimo. A subsidiary theme, A major, is treated in imitation by the first violins and the basses. A series of trills leads to the entrance of the second theme, A major, in the violoncellos, later in the wood-wind, and this theme is a modification of the initial figure of the introduction. There are loud calls of horns and trumpets with drum-beats. The subsidiary and the second theme are much used in the free fantasia. The third section is abbreviated, and the second theme is dropped overboard. The coda is given over to the salutes, and the last three measures are supposed to depict the vessel coming up to the wharf.

This overture was performed by the Orchestral Union, Carl Zerrahn conductor, on March 14, 1860.

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Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

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Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

Tuba.	Harps.	Tympani.	Percussion.	
Mattersteig, P.	Holy, A.	Neumann, S.	Zahn, F.	Gardner, C.
	Cella, T.	Kandler, F.	Burkhardt, H.	

Organ.	Librarian.	Assistant Librarian.
Marshall, J. P.	Sauerquell, J.	Rogers, L. J.


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FRIDAY EVENING, JANUARY 7

AT 8.15

PROGRAMME.

Haydn Symphony in E-flat major (B. & H. No. 1)

I. Adagio: Allegro con spirito.
II. Andante.
III. Menuetto: Trio.
IV. Allegro con spirito.

Strauss . . . Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24

Schelling . Impressions (from an Artist's Life) in form of Variations on an Original Theme for Orchestra and Pianoforte
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Enesco . . . Rhapsodie Roumaine, in A major, Op. 11, No. 1

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SYMPHONY IN E-FLAT MAJOR (B. & H., No. 1) . . . JOSEPH HAYDN

(Born at Rohran, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony was composed for Salomon's concerts in London and it was produced at one of these concerts in 1795. Known as No. 1 in Breitkopf & Härtel's catalogue, it is No. 8 in the catalogue of the Philharmonic Society of London.

The symphony is known in Germany as the one "mit dem Paukenwirbel" (with the drum-roll), but it should not be confounded with the one in G major, "The Surprise," which is called in Germany the symphony "mit dem Paukenschlag" (with the drum-stroke).

The precise date of the first performance of this symphony in London is not known. The first Salomon concert in 1795 was on February 2. Two extra concerts were given on May 21 and June 1. Haydn's last benefit was on May 4, and he said of it in his diary: "The whole company was delighted, and so was I. I took in this evening four thousand gulden [about $2,000]. One can make as much as this only in England." Unfortunately, the programmes of some of the Salomon concerts could not be found even by the indefatigable Pohl when he was collecting the material for his "Mozart und Haydn in London" (Vienna, 1867), and we are without information concerning the history of some of the symphonies. Furthermore, the terms "overture" and "symphony" were used loosely by programme-makers of that period. Many of Haydn's symphonies played during his sojourn in London were announced as "overtures," although the music lexicons of the eighteenth century do not speak of the terms as synonymous. Sometimes on a programme there would be two announcements of overtures by Haydn. The first overture would be the first movement of a symphony, and the other movements of it would be announced as "overture" at the beginning of the second part of the programme.

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Symphonies were thus divided for many years. In Vienna in 1839 the first two movements of Schubert's Symphony in C major were separated from each other by an aria from "Lucia di Lammermoor," sung by Miss Tuczek.

This symphony was played for the first time at the Boston Symphony Orchestra concerts on November 14, 1891.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

There is an Introduction, E-flat, Adagio, 3-4, which begins with a long drum-roll. The chief theme follows,—double-basses, 'cellos, bassoons,—and this theme is used, contrary to the custom of the period, in the movement that follows. The chief theme of this following movement, Allegro con spirito, 6-8, is given immediately to the first violins, and a subordinate theme derived from it appears soon after in the oboes. The second independent and important theme (B-flat major), also of a gay character, is given out by first violins and oboe. The working-out section begins with an elaboration of the first chief theme of the allegro. The Introduction theme appears pianissimo in the basses, and the second chief theme is introduced in D-flat major. The repetition is developed in orthodox fashion until the reappearance of the first measures of the introductory Adagio. The first notes of this introductory theme with changed rhythm begin the short coda, Allegro con spirito.

The second movement, Andante, 2-4, opens in C minor with a theme that is afterward varied in major and in minor. This theme is a simple song sung by the violins. The third variation is a violin solo. The fifth and last variation is in C major.

The menuetto is in E-flat, 3-4. In the slight development of the chief theme a measure of this theme is used with emphasis. The trio is also in E-flat.

Finale, E-flat, Allegro con spirito, 2-2. Horns play the harmonic support of the first theme, which enters in the fifth measure, given out by violins. A secondary motive is taken from this theme. The first section is not repeated. The thematic material used in the working-out section is taken solely from the chief theme. The coda is short.

* * *

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Haydn's name began to be mentioned in England in 1765. Symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland —an auspicious name—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, the "Hamberger" house * in which Beethoven also once lived, a man appeared, and said: "I am Salomon from London, and come to fetch you with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had

* This house lay on the so-called Wasserkunst bastion and was numbered 1196. It has disappeared. Johann Nepomuk Hamberger was the Registrar of the Lower Austrian Deposit Bank, and a friend of Haydn.

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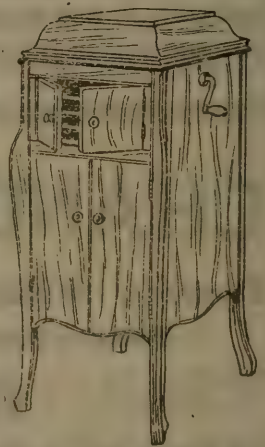
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five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiently for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse* in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among

*Beethoven had written a long letter to him on June 1st of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."

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these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

Beethoven thought highly of Salomon. Hearing of his death he wrote to Ferdinand Ries, expressing his grief: "He was a noble man whom I remember from my childhood." In 1801 he wrote to Hofmeister in Leipsic about his septet. "I sent it to London to Mr. Salomon (so that he might perform it at his concert, and this solely by way of friendship), but added that he must be careful not to let it get into other people's hands, as I intended to have it published in Germany. . . . I think it just as unlikely that Salomon would be so base as to publish the Septet, as that I should have sold it to him."

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In 1815 he wrote a letter to Birchall in London. It was in English and about his "Wellington's Battel Simphonie." "Mr. B[irchall] sayd that Mr. Salomon has a good many tings to say concerning the Symphonie in G" (?A).

Beethoven once wrote a letter to George IV. of England, reminding him that in 1813 at the desire of several Englishmen residing in Vienna he had sent to him "Wellington's Battle and Victory at Vittoria." "For many years the undersigned entertained the sweet desire that Your Majesty would most graciously let him know that it had been received; but up to now he has not been able to boast of this good fortune." Beethoven then said, he had heard from Ries that George IV. had most graciously condescended to hand over the said work to the then music directors, Mr. Salomon and Mr. Smart, in order to have it publicly performed in Drury Lane Theatre. The performance took place.* "The undersigned has felt offended at being obliged to hear about this from an indirect source. Your Majesty therefore will certainly forgive his sensitiveness in this matter, and most graciously allow him to state that he spared neither time nor money to present this work to Your Majesty in the most becoming manner, and by its means to afford you pleasure." Accompanying this letter was a printed score of the work. It is not known whether Beethoven ever received a reply.

* It was on February 10, 1815, under the direction of Sir George Smart, whom Thackeray caricatured in "The Ravenswing" as Sir George Thrum, "the author of several operas ('The Camel Driver,' 'Britons Alarmed; or the Siege of Bergen-op-Zoom,' etc., etc.), and, of course, of songs which had considerable success in their day, but are forgotten now, and are as much faded and out of fashion as those old carpets which we have described in the professor's house, and which were, doubtless, very brilliant once. But such is the fate of carpets, of flowers, of music, of men, and of the most admirable novels—even this story will not be alive for many centuries."

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In a letter to Ries dated November 22, 1815, Beethoven wrote frankly about his need of money, and wished payment from London for this Battle Symphony and other works. "I have lost 600 florins of my yearly pension; at the time of the bank notes it did not matter; then came the redemption bonds, and thus I lost 600*fl.* After several years' vexation, with entire loss of the annuity—and now we have arrived at the point, that the redemption bonds are worse than ever the bank notes were; I pay 1,000*fl.* house rent, you can form an idea of the misery which the paper money causes. My poor unfortunate brother (Carl) is just dead. He had a bad wife. I may say he had consumption for several years, and in order to make life easier for him, I reckon that I gave him 10,000*fl.* in Vienna coin. For an Englishman that is nothing, but for a poor German or rather Austrian it is a lot. The poor fellow had much changed during the last years, and I can say I pitied him from my heart; and it now comforts me to be able to say to myself, that with regard to maintaining him I have nothing to reproach myself with."

"Tod und Verklärung" ("Death and Transfiguration"), Tone-poem for Full Orchestra, Op. 24 Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuter's "Lexikon der deutschen Konzertliteratur," was held June 19–22.

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."

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There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The first performance in Boston was at a Symphony Concert, February 6, 1897. It was performed again at Symphony Concerts in Boston, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906, January 2, 1909, November 26, 1910, February 17, 1912, February 7, 1914.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The Philharmonic Society of New York, Mr. Stransky conductor, performed it in Boston on November 2, 1913.

"Death and Transfiguration" is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.



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Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.

Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning



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red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar. It is as follows:—

Stille, einsam öde Nacht!
Auf dem Totenbette liegt er.

Fieberglut wirft ihn empor
Und er sieht sein ganzes Leben
Kindheit, Jugend, Männerkampf,
Bild um Bild im Traum erscheinen.

Was er suchte je und je
Mit des Herzens tiefstem Sehnen
Sucht er noch im Todesschweiss,
Suchet—ach! und findet's nimmer.

Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.

Da erdröhnt der letzte Schlag,
Von des Todes Eisenhammer
Bricht der Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

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Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen
Was er sehnend hier gesucht,
Was er suchend hier ersehnt.

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter * wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write this poem (p. 87).

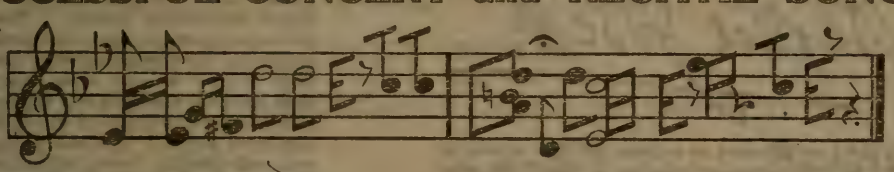
Ritter influenced Strauss mightily. Strauss said of him to a reporter of the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris, and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A Life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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"A Maiden's Yea and Nay." "Song of the Canoe." "The Little Red Ribbon." "You is Jes' as Sweet."

These songs are found on the programmes of Mmes. Rappold, Jomelli, Alda, White, Lund, Bottero, Buckhout, Florence Jepperson, Sammis MacDermid, White, Longman, Hallem McLewee, Myrna Sharlow, Christine Miller, Vera Courtenay, Margaret Keyes, Florence Otis, Marguerite Dunlap, Florence Mulford, Messrs. Ellison Van Hoose, William Simmons, John Finnegin, Vernon Archibald, Frederic Gunther, and many other singers before the American public.

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The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the Childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle,

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N.Y. TRIBUNE, April 25, 1915:

Carnegie Chamber Music Hall presented a most attractive scene on last Tuesday evening at the piano recital given by the pupils of Miss Marie Louise Todd—formerly a pupil of Dr. Mason and Rafael Joseffy. The work of the young artists was enthusiastically applauded by a large audience, and they were obliged to give many encores—their excellent rendition of a difficult and highly artistic programme in which they displayed delicacy of touch, calm poise and individuality being much praised. Worthy of note was the fact that all the students dispensed with the printed music, interpreting everything from memory.

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the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

ENTR'ACTE.

THE SYMPHONIC SENSE.

(From the London *Times*.)

The subjects of the two papers read by Dr. W. H. Hadow and Mr. E. J. Dent before the musical subsection of the Historical Congress have at first sight little connection with one another. The Church music of English composers under the Tudors and Italian opera of the eighteenth century might have been chosen, if anything more than the offers of the readers governed their choice, with the object of representing two entirely different aspects of historical musical development pursued in different times and countries under wholly different conditions and in accordance with different ideals.

The points of view of the readers, too, differed considerably. Dr. Hadow dealt with such men as Tye, Robert Whyte, Tallis, and Byrd, almost entirely as they were concerned with the music of the Latin Church Offices and drew interesting deductions as to the artistic indi-

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vidualities of the composers, illustrating their characteristics by examples of their works sung by members of the Westminster Cathedral choir under the direction of Dr. R. R. Terry. Most of the examples were works which were recently discussed in these columns in connection with the music for Holy Week and Easter just past. Thus, the main point was to induce people to appreciate the individual excellence of certain great artists and only incidentally to note that they have features in common which can be recognized as forming a distinct type. Mr. Dent's study of the Italian opera composers of the eighteenth century concentrated upon the type, only referring by the way to individuals. His main contention was that in establishing the aria form in opera the Italian composers who followed Alessandro Scarlatti were discovering means of pure musical expression under cover of the voice and of the opera which eventually were transferred to the instrumental sonata. They have therefore an importance for musical historians over and above their own intrinsic worth.

Yet a listener to both papers might find one parallel between the two cases, in spite of all the divergence of subject matter and of view. One can hardly hear the music of the later Church composers without realizing that they were feeling their way towards a kind of expression which was ever more definitely musical, and the more it found satisfaction in its musical quality the less did it base its existence upon the words with which it was connected. It was this search for independence which the theologians of the Reformation, Cranmer especially, sought to check, and, as Dr. Hadow pointed out, failed in a large measure to check, by the issue of regulations for the music of the reformed service. The remarkable "rosalia" in the bass part of Byrd's "Haec Dies," which was one of the most striking examples sung by the Westminster Choir, is symptomatic of the attempt to establish definite principles of musical form which give music a self-sufficing justification. The rich harmonic coloring of Tallis's "In jejunio et fletu" shows the impulse at work in another direction, and the setting by Robert Whyte of the "Initial Letters" to the Lamentations of Jeremiah is one of the most illuminating signs of the trend of events.

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Of this last, the practice of setting a letter of the Hebrew alphabet to music consistent in feeling with that associated with the text following it, Dr. Hadow remarked that it showed the *naïveté* and simplicity of the time, since composers of whatever nation apparently felt no hint of incongruity in expending musical expression upon a letter of the alphabet. But need we feel any incongruity? Modern musicians, who are used to the instrumental use of voices without words frequently introduced for the purposes of color, are scarcely likely to feel any. The settings of the Initial Letters have precisely the effect of *ritornelli*, or musical introductions familiar in every species of song with instrumental accompaniment, which have the function of suggesting the feeling or creating an atmosphere in terms of music alone before the literary interest is begun. Whyte and others who set the Lamentations, having no instruments, did this with voices. Only quite recently composers have reverted to the use of voices for the same purpose. We have the example of the vocal overture to Mascagni's "Zanetto," to name an instance from opera, and the humming choral interludes in Mr. Vaughan Williams's Fantasia upon Christmas Carols is an effective instance which will occur readily to those who have attended recent concerts in London. The really remarkable thing about Whyte and his contemporaries is that while they were constantly engaged in setting liturgical words to music the instinct for pure music, what may be called the "symphonic sense," should have become sufficiently developed in them to make it possible for them to mould these vocal *ritornelli* into consistently expressive forms.

The fact that they were continually setting and resetting the same words, the various parts of the Liturgy, drove them towards this independent attitude. It is natural that when words are new to a composer's mind and likely to be so to his hearers they should exercise a greater hold upon him than when they are thoroughly familiar, both by themselves and in association with the music of other composers. The words of the Latin offices were so familiar that, as Dr. Hadow reminded his hearers, there was a tendency among the English Tudor composers to take some of them for granted; and the incomplete set-

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tings of the Credo, of which Tye's "Euge Bone" remains a salient example, are evidences to that effect. The worshippers might be expected to know what was going on; the musician need not trouble to make each detail of the text clear, but taking his general mood from the character of the subject, whether it were the Lamentations or the Credo, he tended more and more to develop his theme upon purely musical lines.

Now this was just the position which Mr. Dent indicated as that of the Italian composers of opera in the middle of the eighteenth century, when Metastasio reigned as the provider of operatic libretti. His dramas, it was pointed out, were set over and over again by many composers until they became perfectly familiar to audiences, who thus came to an opera that was new as regards its music with a complete knowledge of every dramatic situation and having practically got the words by heart. The composer had nothing to explain; he was free to develop his music in a self-contained scheme, merely taking from the words an initial suggestion for its feeling. It may not increase our respect for the composers of this period to realize that, with such an opportunity and with an almost unparalleled output of effort, they have still left very little which the world has thought it worth while to remember for its own sake. In that they compare unfavorably with their English predecessors who wrote for the Church two hundred years before. Yet Mr. Dent and others (he alluded to Mr. Donald Tovey's essay showing the classical concerto to be an instrumental development of the aria) have proved that they did make very important advances towards establishing principles of musical form, contrast of subjects, of keys, the means of balancing one episode against another and developing one idea out of another. While ostensibly they wrote operas they made experiments towards the evolution of the symphony. Gluck was an operatic Cranmer, and the famous preface to "Alceste" is comparable to the directions issued by that prelate in 1544 for the simplification of Church music. Dr. Hadow mentioned that the latter were only very

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partially observed; Mr. Dent might have added the same of Gluck's manifesto, for Gluck himself never carried out to the letter the subordination of music to the drama which it advocated.

The inference to be drawn from these historical sidelights is that, in spite of all the theories of artistic propriety, the symphonic sense is so strong a driving force in musical composition as continually to carry the composer away into the realm of his own art and make him independent of others. What Johnson said of marriage might be said of the union of music with other arts and interests: "Sir, it is so far from being natural . . . that we find all the motives which they have for remaining in that connection, and the restraints which civilized society imposes to prevent separation, are hardly sufficient to keep them together." In more modern times we see Brahms refusing to sacrifice the beauty of a melody because it did not fit the accentuation of the words, "Wie bist du meine Königin, durch sanfte Güte wonnevoll"; Wagner, the most insistent of theorists, bringing his drama to a standstill while five people standing in a row upon the stage sing the glorious quintet of "Die Meistersinger"; Richard Strauss forgetting himself, his wife, and his baby in the entrancing complexities of a double fugue. We hear much of music expressing this, that, or the other scheme of thought, and of its dependence upon literary sources of inspiration; but the more one hears, especially when it comes from the musicians themselves, the more one may be convinced that they are merely casting about for a fresh musical direction to follow, and that having found it they will lightheartedly shake off "the restraints which civilized society imposes," and be off again on their quest of music, and music only.

SONGS OF THE POPULACE.

BY CLARENCE ROOK.

(From the London *Daily Chronicle.*)

Yesterday noon a street organ clattered out under my window a tune that seemed a revival of bygone ages. Dimly the long-buried melody suggested the words: "Two lovely black eyes! Oh, what a surprise!" It was a surprise to me, for the third time. The first time I heard the tune was in the company of some sentimental sailors who were on the way back to Chatham by train. The words were:—

My Nellie's dead eye,
My Nellie's dead eye,
Bright as the stars that are shining above,
My Nellie's dead eye.

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When I returned after a year's absence abroad, "Two Lovely Black Eyes" had annexed the tune. And there is probably not a boy under sixteen who could recite that composition which still rings in the memory of his father. For five and twenty years ago those two lovely black eyes departed, only to recur in a music-hall review of past songs. At least I hope it will. For that will be the nearest approach to the anthology that should be produced. We have had many anthologies of London, the Sea, the Open Road; many Golden Treasuries have poured upon us the Attar of Roses of Song; my shelves bulge with collections of poetry properly docketed and indorsed as officially passed. But the music-hall song awaits its anthologist,—the song that grips the heart, whistles through the lips, and emerges in the phrase of the street boy, and dies with the birth of another.

The music-hall song has had its political importance as the famous "Lillibulero" that Uncle Toby whistled in "Tristram Shandy"; for the "Great Macdermott's" "We don't want to fight, but, by jingo, if we do," stirred the combative instincts of the men who didn't really want to fight, and didn't intend to but by proxy. Yet it gave a word to the language, and rivalled M. Paulus's "En revenant de la Revue" in effect. My suggested collection, however, would rather be of those sudden bursts of phrase and tune which come year by year, and except in this case of "Two lovely black eyes" pass into oblivion—and indeed you would be hard put to it to recite more than two lines of that ditty.

Let me give an example of what would be the beginning of the proposed anthology, which would work through each year with its popular catch-note from "Turn again, turn again, and jump, Jim Crow," to "Hullo! Something!" when the exigencies of deliberate publication would call a stop. To-day it is rather difficult to catch the exact note, and I have observed that the street boys are altering the classic whistle of Albert Chevalier to a simpler combination.

But the anthology is reminiscent, and should gather up the triumphs of the past for the wonder of the present. One of my earliest memories is of the latest echoes of a song of which the chorus ran—

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Not for Joe,
Not for Joe,
Not for Joseph,
Not if he knows it.

The rhyme is outrageous. But that obscure lyricist had sent the phrase even to every little schoolboy; and for a year the answer of the schoolboy—"Nuffer Joe!" was equivalent to the cabinet minister's reply that "the answer is in the negative." And there was a song about "Champagne Charlie is my name, Half a pint of porter is my game,* that even reached the nursery where I drank milk. In a more leisurely age these "lingered longer"—to borrow a phrase from a later year. But for the last twenty years there has always been the song—and the phrase—that reached our hearts, for a year or so. And the years may be dated by prevalent whistle and remark of the street boy. There was a year of "Get yer 'air cut!" Another year of "Oh, Liza, Oh, Liza," and the apotheosis of the imaginary costermonger. There was another year of:—

Daisy, Daisy, give me your answer true.
I'm quite crazy, all for the love of you.
It won't be a stylish marriage,
We can't afford a carriage,
But you'll look sweet upon the seat
Of a bicycle made for two.

That dates the year of the boom in bicycles. And another year produced "There's hair," which seemed a reply to "Get yer 'air cut," and was followed by "Her golden hair was hanging down her back." There was a year of "Beer, glorious beer," and "Annie Rooney" had her show as the Irish bride in phrase of a London clerk. "Sweet Annie Rooney, she's my sweetheart"—didn't it come with the milk in the morning and depart with the postman in the evening? I can remember no more of the words, and that is the worst of it. Only Annie Rooney pervaded the atmosphere for a year. We run through

*The line "Half a pint of porter is my game" was not in the version of "Champagne Charlie" as it was sung in this country. The song was made famous in London music halls by George Leybourne, a delineator of heavy swells, who called himself "The Lion Comique." He died in 1884.—P. H.



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sentiment to foodstuffs, and there was a time not long ago when London rang with something about boiled beef and its proper trimmings.

There was "The man that broke the bank at Monte Carlo," and the "Bogey Man," and "What ho! she bumps," and "She's my darling"—they all had their importance in the ear of their year, and now they are forgotten. But the most tremendous poetic triumph on a few syllables was gained by "Tarara-boom-de-ay," it went—that's the word, I believe; it was kicked into hum, whistle, and speech by the lively heels of Miss Lottie Collins. The Tarara boom circled the world, and probably no one knew who wrote the words or what the words were—but the refrain.

Thus to my suggestion of the real anthology of the music-hall song. No one knows who wrote it—though now and again there are hints of people like G. W. Hunt behind the singer of the song. It is only the refrain that counts, the catch-word, the sudden idea that fastens on the brain of the listening audience, that will stamp appreciative feet and go out immediately to shout the phrase—and possibly keep the echo in their hearts. But the anthology I suggest would collect the other parts of the songs of which the refrains or catch-phrases only can be recalled. It would collect and set down the exact words of "Who's your hatter?" and set out the complete context of "A little bit off the top." It would set down coldly under the proper dates the full version of each song that grappled the heart of the street boy and made his employer quote it.

There must be something in it, as you must admit—year by year. But that full version—if the anthologist could reclaim it—would be funny. There should be a collector who would make a sort of diary of the "songs that reached our heart," and set them out in full, as they appealed year by year. If possible he should append the names of the writers and composers. That would demand considerable research. The singers are easy to find.

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Mr. Schelling contributes the following notes:—

"The original theme, G-sharp minor, 6-8, is written for violins and violas in unison, with a use of the pianoforte in ornamentation over fermatas. B. S. O.

"The variations are impressions of personalities, of places, of happenings as they happened to strike my imagination. I have usually written an initial or a word to go with each variation.* Sometimes these might be of interest to the listener; at other times not.

"Variation I. is for wood-wind alone. When I wrote it I heard but one timbre in my ear, that of the Boston Symphony Orchestra; therefore B. S. O.

"II. A canon. Strings with pianoforte. Rather martial; precise in rhythm, incisive. K. M.

"III. Clarinet ostinato. Savoyard (*Pâtre*).

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"IV. Violoncelli soli and three flutes. Pianoforte and strings accompany. In memory of H. Pfitzner.*
"V. Full orchestra. Siciliano. F. S.
"VI. String Quartet and horn solo. Flonzaley.
"VII. Oboe solo and pianoforte. G. L.
"VIII. Habanera Aragonese. Full orchestra. A. P.
"IX. Strings alone. Polska. I. J. P.
"X. Full orchestra. Erin. L. S.
"XI. English horn solo. Harp. H. W. Petrograd.
"XII. Horn solo and pianoforte. E. G.
"XIII. Full orchestra. In memory of Gustav Mahler.
"XIV. Strings, violin solo. Lagoon. N. C.
"XV. Pianoforte and orchestra. Martellato. Sparks.
"XVI. Viola solo and pianoforte. Fr. Kr.
"XVII. Clarinet and pianoforte.
"XVII A. Full orchestra. August, 1914.
"XVIII. Full orchestra. W. M.
"XVIII A. Full orchestra. Afghan.
"XIX. Lutheran Choral. Wartburg, 1915."

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and unusual sense of pitch. He entered the Paris Conservatory of music when he was nine years old and continued his studies at Basle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900–1904 Mr. Schelling appeared as a virtuoso in cities of Europe

* Hans Pfitzner, born at Moscow of German parents, May 5, 1869, was a pupil of his father, a conductor and violinist in Frankfort, and of Kwast and Knorr at Hoch's Conservatory in the same city. In 1892–93 he taught at the Coblenz Conservatory. He was an opera conductor at Mainz in 1894–97. In the latter year he went to Berlin as teacher and conductor (Stern's Conservatory), and in 1903 first conductor at the Theater des Westens. In 1907 he conducted the Kaim orchestra's subscription concerts until the orchestra was disbanded, and in 1908 he became city Music Director and director of the Conservatory in Strassburg. It is said that he died a short time ago. A hunchback, he strove manfully against poor health. One of the most prominent of the post-Wagner school in Germany, he wrote two operas that excited much discussion, "Der arme Heinrich" (Mayence, 1895), and "Die Rose vom Liebesgarten" (Elberfeld, 1901). Among his other works are the music to "Kätchen von Heilbronn" (1908, Berlin) and "Christelflein" (Munich, 1906); Scherzo for orchestra (1888); Ballads, "Herr Oluf" (baritone and orchestra), "Die Heinzelmännchen" (bass and orchestra); "Kolumbus," for eight-voiced mixed chorus *a cappella*; much chamber music, and many songs. His overture to "Christelflein" has been played here at concerts of the Boston Symphony Orchestra, November 16, 1907; October 19, 1912. Mr. Schelling took his sole lessons in orchestration of Pfitzner.

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and South America. He is court pianist to the Duke of Mecklenburg-Schwerin.

The list of his compositions includes a symphony, Symphonic Legend for orchestra (Warsaw, 1903), a fantasia for pianoforte and orchestra, Fantastic Suite for pianoforte and orchestra (Amsterdam, 1907), chamber music and pianoforte pieces.

Rhapsodie Roumaine in A major, Op. 11, No. 1.

Georges Enesco (Enescou)

(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D major and G minor. It is dedicated to B. Crocé-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, side-drum, triangle, two harps, and the usual strings.

The Rhapsody is founded on Roumanian airs which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints at the first theme, which is finally announced by violins and wood-wind. The first indication reads Modéré, A major, 4-4. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented and there is little or no thematic development, there is no need of analysis. The Rhapsody was performed twice at the Promenade Concerts in London in the summer and fall season of 1911. The first performance in Boston was at a concert of the Boston Symphony Orchestra, conducted by Mr. Fiedler, February 17, 1912. Dr. Muck conducted the Rhapsody on November 14, 15, 1913.

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NOTES BY PHILIP HALE



FRIDAY EVENING, FEBRUARY 18

AT 8.15

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Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz J	

Violas.

Ferir, E.	Werner, H.	Gietzen, A	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

Tuba.	Harps.	Tympani.	Percussion.	
Mattersteig, P.	Holy, A.	Neumann, S.	Zahn, F.	Gardner, C.
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AT 8.15

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Beethoven Overture to Leonore, No. 1, Op. 138

Joachim . . . Concerto (in the Hungarian Manner) for Violin and Orchestra, Op. 11

I. Allegro un poco Maestoso.
II. Romance.
III. Finale alla zingara.

Schumann Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

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There will be an intermission of ten minutes before the symphony

Overture to "Leonore" No. 1, Op. 138, Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,* Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived in Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern

* Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippett, of Boston.

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TIRINDELLI	Canto Lontano
TIRINDELLI	Chi Sei
MANCINELLI	A Se STESSO
MANSELLA	Non vi Offacciate
GANNAI	Nostro bandiera
CHIGI	Veglie d'anima
DE LEVA	La Pavana

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with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of

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Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story as she appears before the clouds of misfortune have settled down upon her."

There is a story that the overture, soon after it was composed, was rehearsed by a small orchestra at Prince Lichnowsky's, but the opinion was that it was "too light." *

* * *

* For an elaborate study of Beethoven's opera, see "Fidelio de L. van Beethoven by Maurice Kufferath (283 pp.; Paris, 1913).

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The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings. It begins with a long introduction, Andante con moto, 4-4, which leads through a crescendo to the main body of the overture, Allegro con brio, C major, 2-2. The tuneful first theme is developed and followed by the second. An episode, E-flat major, Adagio ma non troppo, 3-4, developed from Florestan's air, "In des Lebens Frühlingstagen" (act ii.), takes the place of the free fantasia. This theme occurs in the other "Leonore" overtures. There is a recapitulation section, and the overture ends with a brilliant coda.

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) said that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic

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tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique Company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; yet he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation.

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Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

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(Born at Kittsee, near Pressburg, June 28, 1831; died in Berlin, August 15, 1907.)

From 1853 to 1868 Joachim was in the service of blind George V. at Hanover. He was solo violinist to the King, conductor of symphony concerts, and was expected to act as concertmaster in performances of the more important operas, that the strings might thereby be improved. His yearly vacation was five months long, and he was allowed in winter to make extended concert tours. It was at Hanover that Joachim wrote his overtures, "Hamlet," "Demetrius," "Henry IV.," an overture to a comedy by Gozzi, and one to the memory of

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von Kleist; the Third Violin Concerto (G major), Nocturne for Violin and Orchestra (Op. 12), Variations for Viola and Piano, Hebrew Melodies, pieces for violin and piano, and the Hungarian Concerto.

The Hungarian Concerto, dedicated to Johannes Brahms, was written in the fifties. Joachim played it at the first of the London Philharmonic concerts, May 2, 1859. He then revised the work; he retained the themes, but treated them otherwise in the solo part, also the orchestration. This version was played by him at the Düsseldorf Festival in 1860. He played it at Hanover, March 24, 1860. Dr. Georg Fischer, in "Opern und Concerte im Hoftheater zu Hannover bis 1866," speaks of the work as one of "great seriousness and deep passion, exceedingly difficult, abounding in double-stopping and three-voiced passages. It is also very long: it lasted forty minutes." Joachim played it in 1861 at Vienna, Budapest, and other towns. Hanslick wrote: "The first movement, which is the broadest and most richly developed, is striking on account of the well-sustained tone of proud and almost morose passion. In its unbridled freedom it sometimes assumes the character of a rhapsody or prelude." The *Pesth Lloyd Zeitung* exclaimed: "This is the means by which the type of Hungarian national music will ripen into artistically historical and universal significance; and we have a double reason for being delighted that Hungary possesses in its patriotic countryman a great instrumental artist, who bears the spirit of Hungarian music upon eagle's pinions through the wide world." Many rhapsodies have been written on this theme. Here is a favorable example, which I quote without correction: "Every idea of displaying virtuosity foreign to his intention, he flew to his violin on the contrary as his most faithful friend and companion to clothe in outward form what resounded and vibrated in his soul, combining with the violin, however, the orchestra, on at

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least a footing of perfect equality." The following paragraph from the *Illustrated Times* (London), 1862, shows that Joachim was then strongly Hungarian: "To put *Herr* before the name of Joachim the musician, who by simply playing the Rakoczy march on his violin raises the patriotic enthusiasm of his compatriots to the highest pitch, and thus produces as great an effect as the most successful orator could obtain, is not only a mistake, but almost an insult."

Andreas Moser, in his "Joseph Joachim" (Berlin, 1898)*,—a long-drawn-out and fawning eulogy,—speaks of this concerto as follows: "It is the mature outcome of Joachim's intimate knowledge of the national music of his native country. In his childhood scarcely a day passed in which he did not hear the intoxicating strains of gypsy music, and the repeated visits which he paid to his home only tended to strengthen his love for the characteristic melodies, harmonies, and rhythm of the Magyar folk-songs and dances." Moser mentions the technical difficulties, and adds: "It taxes severely the player's physical strength and power of endurance. . . . But another difficulty exists in addition to these for all those not Hungarian by birth: that of bringing out adequately the national characteristics of the concerto."

The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, solo violin, and strings.

I. Allegro un poco maestoso, D minor, 4-4. There is no introduction. The chief theme, of a plaintive character, is given to the violoncellos and continued by the violins. Clarinets and bassoons announce the second theme, F major. A second section is introduced by the oboe and then taken up by violins. This section is used a good deal afterward. The solo violin after passage-work plays the first theme.

* A second enlarged edition was published after Joachim's death, and there is a translation into English by Lilla Durham of the first edition.

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The second section of the second subject is heard with it. There is more passage-work for the solo violin, and then violoncellos and horn suggest the second theme, ornamented by running passages for the solo instrument, which now takes up the second theme, and later, in alternation with the oboe, the second section. In a tutti the final and characteristically Hungarian cadence of the chief theme is prominent, and the bassoon develops somewhat the second theme. The solo violin re-enters. In the recapitulation the chief theme is given to the solo violin as before, while the second motive is treated as in the exposition section. A cadenza for the violin is partially accompanied. There is a coda.

II. Romanze, Andante, G major, 2-4. The chief theme is given at first to the solo instrument, and afterward is floridly ornamented by the same.

III. Finale alla zingara, Allegro con spirito, D minor–D major, 2-4.

The concerto was played at Berlin, March 1, 1889, at the concert in honor of Joachim's jubilee. The first movement was played by Hugo Olk, the second by Johann Kruse, the third by Henri Petri, all of them pupils of the composer.

ENTR'ACTE.

THE "COLOR" OF KEYS.

(From the *Pall Mall Gazette* of October 15, 1913.)

In Mme. Louise Héritte-Viardot's reminiscences, published the other day, reference is made to the supposed correlation of colors and sounds. The author says, "It was curious how we all agreed in connecting special colors with each key." She gives a list of keys and the



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corresponding colors as suggested to her. C major is white, C minor brown, E major deep blue, F major bright violet, A minor pearl gray, G major red, and so on. A curious question is here involved as to what are the special characteristics of keys, if such really do exist outside of the imaginations of individuals. It is difficult to arrive at any very definite conclusions, if only because the factor of absolute pitch has to be taken into consideration. Pitch is still a sufficiently variable quality to make comparisons accurate.

There are many musical people who possess the sense of absolute pitch to the extent that not only can they say in what key an orchestra is playing, but in the case of a familiar piece of music feel disturbed if it is being transposed in performance. Or, to give another instance, find it difficult to sing in a transposed key. But their pitch is one of association, the pitch of their own pianoforte. C major, in fact, to one person may really be B major to another. Hence there must necessarily be a good deal of inaccuracy, and will be until pitch is finally and completely standardized all the world over, and middle C, for example, understood definitely to stand for a fixed number of vibrations per second. Otherwise key characteristics may certainly be said to exist in certain ways, ways which are determined by physical facts.

Voices are roughly divisible into high and low registers. The central notes of a soprano's compass are the higher notes of the mezzo. To each there is a difference in the same key, according as the climax notes range near the tonic or the dominant. Instruments are affected similarly. The pianoforte has its limited compass, and the sympathetic vibrations of the strings must vary according to the position of the keys struck. Violins have their open strings, which help largely in characterizing keys. The key of D must inevitably differ from D-flat, if only because of this. Wind instruments have their "favorite" keys, generally flat, on account of the mechanism.

Berlioz long ago recognized that the various keys might have distinct timbres for the violin, and he gave a complete list of these in his famous treatise on instrumentation. A few of these may be quoted: G major, rather gay and slightly commonplace; E major, brilliant,



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pompous, noble; D-flat major, majestic; C minor, gloomy, not very sonorous; F major, energetic, vigorous. One wonders whether this means anything to the composer, and that brings one to the question as to how far individuals are actuated in their fanciful designations of keys by the knowledge of famous works. It is very difficult to think of the "Walhalla" motive in "Das Rheingold" in any other key than D-flat. Is it only imagination which seems to give it a different character if one plays it upon the pianoforte a semitone higher or lower? Then the key of C minor appears to have a distinct character set up in one's mind by the association of the fifth symphony of Beethoven and the first of Brahms.

Both composers chose D major for their violin concertos (here, by the way, as showing how fanciful key descriptions are, Berlioz says of D major that it is "gay, noisy, and rather commonplace"), and both wrote pianoforte sonatas in F minor of a strongly passionate nature. But, generally, it is likely that fancies of the kind are further fostered through the medium of the pianoforte. It is obvious that the position of the black keys on the keyboard causes great variation in the technique of performance, and there must be a corresponding difference in tonalities set up which leads to individual idiosyncrasies in the matter of liking, and from that it is but a step to the imagery of "colors." Probably most people would call C major rather colorless, like Mme Héritte-Viardot's "white," a key perhaps too reminiscent of early days with Czerny exercises, and the simplicity of pieces with no sharps or flats to worry about.

Indeed, to pursue the point further, it might be suggested that the unfamiliar keys, those with the alarming key signatures, seemed to possess a warmth and color owing to their very unfamiliarity. Or, on the other hand, "favorite" keys may have been determined by the facility of execution therein. But the whole thing is surely a question of association with the listener. The composer is necessarily bound in the choice of key by certain technical considerations. As already suggested, his vocal climaxes must be determined by the voice registers and the atmosphere of the timbre. Such a song as Brahms's "Der Schmied" was written for a soprano to obtain the peculiar clang of the high G on that particular voice, while the "Sapphische Ode" needs the rich depth of the mezzo quality.

Both songs, as a matter of fact, could be transposed a semitone, but no more, if the intended effect is to be preserved. On the orchestra,

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flat and sharp keys undoubtedly differ enormously with the strings, owing to the open notes. But in modern music, where tonality and keys are in process of elimination altogether, as it seems, these considerations will doubtless tend to disappear. Once get rid of the fifth and the necessity for thinking of effects due to harmonics, and sympathetic vibrations will no longer exist. It is, however, probable that a great deal of character or "color" will disappear as well. The differentiation will have to be obtained in other ways, or music will become dangerously near the monotonous.

ORCHESTRAS GREAT AND SMALL.

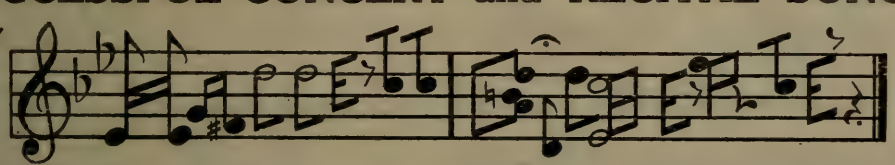
(From the London *Times*, March 20, 1915.)

Voices have been raised from time to time in protest against the swollen proportions of the modern orchestra. Teachers have tried to persuade their pupils in composition that what was big enough for Beethoven might suffice for the artistic expression of the thoughts of Mr. Brown; critics of the older school have hinted broadly that the introduction of new instruments was a blind to hide the composer's poverty of invention; but neither counsel nor reproof has done anything to check the growth of the orchestra. Nothing can do so while the addition of another instrument means a fresh source of variety at the composer's disposal and while the reduplication of strings means an audible increase of power. The only effective check comes at the point when it is realized that the extra violins make no appreciable difference to the result, that the harp parts can be condensed without the loss of a note, that no one is aware whether the contrabass clarinet is playing or not. Then the financial manager steps in and reduces the fees, and nobody suffers save the additional instrumentalists. By such rough-and-ready methods artistic problems get themselves settled.

At the same time the big orchestra in the hands of a composer who can really use it, such as Elgar or Delius for example, is so resplendent a resource that it is bound to hold its own against the preachers of restraint. No sane person who heard the former's Second Symphony on Thursday night or the latter's "Paris" at another Royal Philharmonic

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concert a little earlier would argue that either could have been done with what is usually described as an "economy of means." If such composers use their colors lavishly they still are not wasteful. They do not obliterate one tone with another or load the score with details which look impressive on paper but never appear in sound. So they have vindicated the big orchestra. But now that their first captivation is past even the ordinary concert-goer is beginning to see that there is another side to the matter; that the big orchestra has not killed the little one, that its use entails losses as well as gains—in fact, that the big orchestra and the little orchestra are two entirely different sets of tools at the disposal of the composer and that he chooses between them according to the subject-matter of his work.

The composers who have done most to expand the "full" orchestra have also written most delicately for a small one. Wagner in the "Siegfried Idyl," Strauss in "Ariadne," Elgar in the "Dream Children" pieces and the little Serenade for strings (played this week at Steinway Hall), and Delius in the "Cuckoo" and "Summer Night on the River," all show their appreciation of this very simple distinction. But their audiences in this country have had their perceptions confused by hearing these things played, not by a small orchestra, but by a big one cut down to the requirements of the score, played, moreover, generally in a large hall like Queen's Hall among a number of large works. Such a method, of course, brings out all the disadvantages of the small orchestra and robs it of its advantages. There is then no balance; the strings are heavy and lumpish, the woodwind weak; such brass parts as there are sound as though the composer had not taken the trouble to fill in their natural complements. In short, the whole is apt to sound like what it is—a mere makeshift.

Sir George Henschel, however, has lately given us a capital example of what the small orchestra may be in the programmes which he has conducted for the Classical Concert Society. He had the right conditions: a moderate-sized hall, a just proportion of numbers between strings and wind, and, most essential of all, carefully chosen players used to the finished style of chamber playing. For there can be nothing rough and ready in true small orchestra playing, no suggestion of what Dickens

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N.Y. TRIBUNE, April 25, 1915:

Carnegie Chamber Music Hall presented a most attractive scene on last Tuesday evening at the piano recital given by the pupils of Miss Marie Louise Todd—formerly a pupil of Dr. Mason and Rafael Joseffy. The work of the young artists was enthusiastically applauded by a large audience, and they were obliged to give many encores—their excellent rendition of a difficult and highly artistic programme in which they displayed delicacy of touch, calm poise and individuality being much praised. Worthy of note was the fact that all the students dispensed with the printed music, interpreting everything from memory.

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described as airs with "involuntary variations." If there are three violins to a part and one phrases a little differently from the other two, the whole part becomes indecisive at once, and, if intonation fails momentarily, all joy is gone. That is why amateurs or half-trained players can rarely give much pleasure when they form themselves into small orchestras, fascinating as the employment may be to themselves.

Given the finished technique necessary, however, it is wonderful what exhilaration one finds in the writing for strings of the older symphonists when their works are played by properly adjusted forces. That early symphony by Mozart, for example, which Sir George Henschel played in both his programmes had a vivacity which is quite unattainable when a dozen violins are allotted to each part and ten double-basses stalk heavily on their way. We need a first-rate small orchestra to rescue the older music which is mauled by big orchestras and to play the new music written for it in proper conditions. It could have all orchestral music up to Beethoven in its repertory and a considerable body of modern music. Beethoven perhaps needs rescuing from the clutches of the big orchestra more than any one, because the whole of his orchestration is transitional. He desired the big orchestra, but he constantly scored for it as though it were a little one. Hence conductors feel themselves justified in taking the most astounding liberties in order to fit his orchestration to their new implements. But the true Beethoven orchestra is as distinct from either the big or little orchestras of to-day as they are from one another. His music requires a special treatment which it is difficult to get at present. But the ordinary small orchestra is not difficult to get; the circumstances of the moment make it more obtainable than its big brother, and there is an abundance of work waiting to be done by it.

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Symphony No. 1, in B-flat major, Op. 38 . . Robert Schumann

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

Schumann worked during 1832–33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, November 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played February 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a First Symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (January 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were pianoforte pieces—Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Novelletten, Nachtstücke, Faschingsschwank—and songs. But in 1841 he wrote the Symphony No. 1, in B-flat; Overture, Scherzo, and Finale (Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for piano and orchestra (used as first movement to Piano Concerto, Op. 54).

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to

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say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four

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days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

Mr. Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Toward the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." January 17–23, 1841, she wrote that it was not her week to keep the diary; "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished: I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by * * gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the dairy Schumann completed the symphony on Tuesday, January 26: "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27, and Clara impa-

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tiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie List after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara"; "and I shall paint her therein with flutes, oboes, and harps."

* * *

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb' und schwer,
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb' und feucht,
Was hast Du all' mein Glück verscheucht,

Was rufst Du, Thränen in's Geischt
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
In Thale blüht der Frühling auf!

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These verses have thus been Englished in prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the Hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The symphony was played from manuscript. The programme was as follows:—

Chorus, "Des Staubes eitel Sorgen" *Haydn*
Adagio and Rondo from Concerto in F minor *Chopin*
CLARA SCHUMANN.
Aria from "Iphigenie" (*sic*) *Gluck*
H. SCHMIDT.
Allegro *R. Schumann*
{ Song without Words *Mendelssohn*
{ Piece *Scarlatti*
CLARA SCHUMANN.
Symphony (MS) *R. Schumann*
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The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of Marie, her first daughter. The score was not published until 1853.

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.
Larghetto und Scherzo.
Allegro animato.

If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Pasdeloup, January 19, 1862. The whole symphony was played at a Conservatory Concert, led by George Hainl, December 15, 1867. The critics praised the work, and said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman



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who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Émile Zola who put into the mouth of Gagnière: "O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

In Vienna the symphony, led by Schumann in 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik*, dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people, and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856, when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations.

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Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason. New York, 1901, pp. 40, 41.)

Mr. John S. Dwight reviewed the performance in his *Journal of Music*, January 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness, fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the thoroughly initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we would only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones,—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

The Symphony in B-flat has been played at these concerts, under Mr. Henschel, March 4, 1882; Mr. Gericke, November 15, 1884, November 13, 1886, November 3, 1888; Mr. Nikisch, March 8, 1890, January 31, 1891, April 16, 1892, January 28, 1893; Mr. Paur, November 25, 1893, December 7, 1895, October 23, 1897; Mr. Gericke, October 14, 1899, January 4, 1902, March 5, 1904, November 25, 1905;

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Dr. Muck, November 3, 1906; Mr. Fiedler, March 5, 1910, October 7, 1911; Dr. Muck, March 28, 1914.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. The score is dedicated to Friedrich August, King of Saxony.

The first movement opens with an introduction, Andante un poco maestoso, B-flat major, 4-4, which begins with a virile phrase in the horns and trumpets, answered by the full orchestra fortissimo. There are stormy accents in the basses, with full chords in the brass and other strings, and each chord is echoed by the wood-wind. Flute and clarinet notes over a figure in the violas lead to a gradual crescendo ed accelerando, which introduces the Allegro molto vivace, B-flat major, 2-4. This begins at once with a brilliant first theme. The chief figure is taken from the initial horn and trumpet call as Schumann originally wrote it. The development of the theme leads finally to a modulation to the key of C major, and there is the thought, naturally, of F major as the tonality of the second theme, but this motive given out by the clarinets and bassoons is in no definite tonality; it is in a mode which suggests A minor and also D minor; the second section ends, however, in F major, and the further development adheres to this key. The first part of the movement is repeated. The free fantasia is long and elaborately worked out. The first motive does not return in the shape it has at the beginning of the Allegro, but in the broader version heard at the opening of the Introduction. The long coda begins Animato, poco a poco stringendo, on a new theme in full harmony in the strings, and it is developed until horns and trumpets sound the familiar call.

The second movement, Larghetto, E-flat major, 3-8, opens with a romanza developed by the violins. The second theme, C major, is of a more restless nature, and its phrases are given out alternately by the wood-wind and violins. The melodious first theme is repeated, B-flat major, by the violoncellos against an accompaniment in second violins and violas and syncopated chords in the first violins and the wood-wind. There is a new episodic theme. The first motive appears for the third time, now in E-flat major. It is sung by the oboe and horn,

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accompanied by clarinets and bassoons, with passages in the strings. Near the close of the short coda are solemn harmonies in bassoons and trombones. This movement is enchained with the Scherzo.

The Scherzo, molto vivace, D minor, 3-4, begins in G minor. The first trio, molto più vivace, D major, 2-4, includes harmonic interplay between strings and wind instruments. It is developed at some length, and the Scherzo is repeated. There is a second trio, B-flat major, 3-4, with imitative contrapuntal work, and it is followed by a second repetition of the Scherzo. A short coda has the rhythm of the first trio and brings the end.

Finale: Allegro animato e grazioso, B-flat major, 2-2. It begins with a fortissimo figure which is used hereafter. The first theme, a cheerful, tripping dance melody, enters and is developed by strings and wood-wind. The second theme, equally blithe, is in G major, and the impressive initial figure of the full orchestra at the beginning of the movement, now given out by the strings, is in the second phrase. The two motives are worked up alternately. The free fantasia opens quietly. Trombones sound the rhythm of the first theme of the first movement. There is a long series of imitations on the first theme of the Finale. This series leads to some horn calls and a cadenza for the flute. The third section of the movement is regular, and there is a brilliant coda.

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NOTES BY PHILIP HALE



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Noack, S.	Koessler, M.	Schmidt, E.	Theodorowicz, J.
Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz J	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.
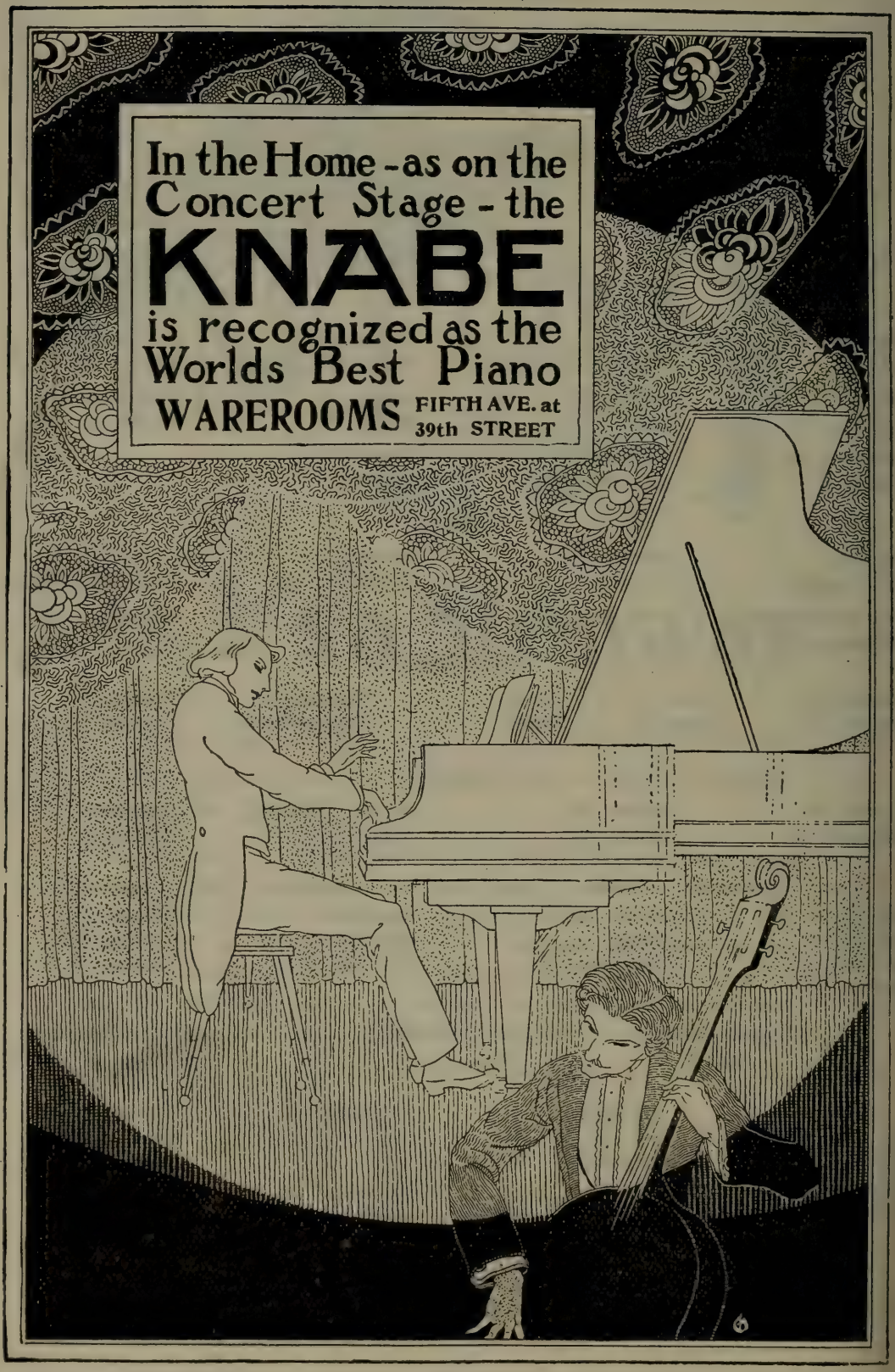
Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

Tuba.	Harps.	Tympani.	Percussion.	
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FRIDAY EVENING, MARCH 17

AT 8.15

PROGRAMME

Tschaikowsky Symphony No. 4, F minor, Op. 36

I. Andante sostenuto; moderato con anima in movimento di valse.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

Brahms Academic Festival Overture, Op. 80

Volkmann . . . Serenade for String Orchestra, F major, Op. 63

I. Allegro moderato.
II. Molto vivace.
III. Waltz.
IV. March.

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission of ten minutes after the symphony

Symphony in F minor, No. 4, Op. 36 . . . Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky composed this symphony during the winter of 1877–78, and lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again toward the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Mr. Walter Damrosch conductor.

The Andantino and the Scherzo were played in Boston for the first time at a Symphony Concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Mr. Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 28, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909, February 10, 1912, February 14, 1914.

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The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of "many millions of rubles." She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She became acquainted with Kotek,* a pupil of Tschaikowsky in composition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional, and was pure in thought and action; a woman that was compassionate, but not sentimental.†

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Podalia, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

† In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

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of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition, and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August 24 from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished?

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When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but, thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write me what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In the same month he wrote that there were only two men in the world to whom he would intrust the labor of making an arrangement of the symphony for four hands,—Klindworth and Tanéïeff.

*
* *

* There is reference here to the crazed condition of Tschaikowsky after his amazing marriage to Antonina Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).

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In a long letter to Mrs. von Meck from Florence, March 1, 1878, Tschaikowsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life.

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"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is

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the characteristic feature of instrumental music, that it does not allow analysis."

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The first movement begins with a short introduction, Andante sostenuto, F minor, 3-4, with the Fate theme. This phrase is answered by woodwind and trumpets against harmonies in horns, trombones, bassoons, tuba. The main body of the movement, Moderato con anima (in movimento di valse), F minor, 9-8, begins with the exposition of the first theme with melody in first violins and 'cellos. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, moderato assai, quasi andante. A clarinet phrase is answered by descending chromatic scale-passages in the wood-wind and rising and falling arpeggios in the violas, to a string accompaniment, but this is not the second theme; it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung by flutes and oboe, and the development is concise. There is a sudden change to B major, and there is a pianissimo reappearance of the first theme modified in the wood-wind. After a struggle between the first and second themes the Fate motive is heard fortissimo from trumpets and other wind instruments. The free fantasia is elaborate and devoted to the working out of the first theme. The third part begins with the return of the counter-theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. Andantino in modo di canzona, B-flat minor, 2-4. The movement begins with a melancholy song for oboe. The strings play a march-like theme in A-flat major. These themes are developed in quasi-variation form. There is a middle part, più mosso, in which a rude melody appears as a sort of trio.

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III. Scherzo, "Pizzicato ostinato"; allegro, F major, 2-4. There are three contrasted themes, one for all the strings pizzicati, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

The Finale, Allegro con fuoco, F major, is a wild rondo. There are three chief themes: the first is exposed at the beginning by all the strings and wood-wind fortissimo against sustained chords in the brass. The second follows immediately,—a folk-tune, "In the Fields there stood a Birch-tree," for wood-wind. The third theme appears after a return of the first,—a joyous, march-like theme, sounded in harmony by full orchestra. Toward the end the Fate theme is proclaimed double fortissimo by all the wind instruments.

The Finale is described by Mrs. Newmarch as a set of variations on the folk-song, "In the Fields there stood a Birch-tree"; but the characterization is loose.

When the symphony was first performed at Moscow, it did not make the impression hoped for by the composer. The newspapers, as a rule, said little or nothing about the performance, but Tschaikowsky received at Florence the day after the concert a telegram from Mrs. von Meck that she was pleased, and this gave him joy. Still, he was put out because he had not received any critical comment from Nicholas Rubinstein and other musicians at Moscow. He wrote Mrs. von Meck: "I was in thought with you in the concert-hall. I had calculated to the minute when the Fate theme would be sounded, and I then endeavored, following all the detail, to imagine what sort of impression the music would make. The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

Serge Tanéïeff, in a letter dated March 30, 1878, agreed with Tschaikowsky that the first movement was too long in comparison with the others: "It seems to me a symphonic poem, to which the three other movements are added fortuitously. The fanfare for trumpets in the introduction, which is repeated in other places, the frequent change

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of tempo in the tributary themes—all this makes me think that a programme is being treated here. Otherwise this movement pleases me. But the rhythm" (indicated in notation by Tanéïeff) "appears too often and becomes wearisome. The Andante is charming (the middle does not particularly please me). The Scherzo is exquisite and goes splendidly. The Trio I cannot bear; it sounds like a ballet movement. Nicholas Grigorievich [Rubinstein] likes the Finale best, but I do not altogether agree with him. The variations on a folk-song do not strike me as very important or interesting. In my opinion the symphony has one defect, to which I shall never be reconciled: in every movement there are phrases which sound like ballet music; the middle section of the Andante, the Trio of the Scherzo, and a kind of march in the Finale. Hearing the symphony, my inner eye sees involuntarily 'our *prima ballerina*,' which puts me out of humor and spoils my pleasure in the many beauties of the work. This is my candid opinion. Perhaps I have expressed it somewhat freely, but do not be hurt. It is not surprising that the symphony does not entirely please me. Had you not sent 'Eugene Oniegin' at the same time, perhaps it might have satisfied me. It is your own fault. Why have you composed such an opera which has no parallel in the world?" *

Tschaikowsky wrote in reply to this from Clarens, April 8, 1878: "I have read your letter with the greatest pleasure and interest. . . . You need not be afraid that your criticism of my Fourth Symphony is too severe. You have simply given me your frank opinion, for which I am grateful. I want these kind (*sic*) of opinions, not choruses of praise. At the same time many things in your letter astonished me. I have no idea what you consider 'ballet music,' or why you should object to it. Do you regard every melody in a lively dance-rhythm as 'ballet music'? In that case how can you reconcile yourself to the majority of Beethoven's symphonies, for in them you will find similar

* I quote the letter and Tschaikowsky's reply from Mrs. Newmarch's condensation and translation into English of Modeste Tschaikowsky's Life of Peter (John Lane, London and New York, 1905).



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melodies on every page? Or do you mean to say that the trio of my Scherzo is in the style of Minkus, Gerber or Pugni? It does not, to my mind, deserve such criticism. I never can understand why 'ballet music' should be used as a contemptuous epithet. The music of a ballet is not invariably bad. There are good works of this class—Delibes' 'Sylvia,' for instance. And when the music is good, what difference does it make whether the Sobiesichanskaya* dances it or not? I can only say that certain portions of my symphony do not please you because they *recall the ballet*, not because they are intrinsically bad. You may be right, but I do not see why dance tunes should not be employed episodically in a symphony, even with the avowed intention of giving a touch of coarse, every-day humor. Again I appeal to Beethoven who frequently had recourse to similar effects. I must add that I have racked my brains in vain to recall in what part of the Allegro you can possibly have discovered 'ballet music.' It remains an enigma. With all that you say as to my symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides I must tell you that in my simplicity I imagined the plan of my symphony to be so obvious that every one would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony. I have not copied his musical contents, only borrowed the central idea. What kind of a

* *Prima ballerina* of the Moscow opera.—*Tr.*



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programme has this Fifth Symphony, do you think? Not only has it a programme but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven—on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life. The only exception occurs perhaps in the middle section of the first movement, in which there are some forced passages, some things which are labored and artificial. I know you will laugh as you read these lines. You are a sceptic and a mocking-bird. In spite of your great love of music you do not seem to believe that a man can compose from his inner impulses. Wait awhile, you too will join the ranks. Some day, perhaps very soon, you will compose, not because others ask you to do so, but because it is your own desire. Only then will the seed which can bring forth a splendid harvest fall upon the rich soil of your gifted nature. I speak the truth, if somewhat grandiloquently. Meanwhile your fields are waiting for the sower. I will write more about this in my next. . . . There have been great changes in my life since I wrote that I had lost all hope of composing any more. The devil of authorship has awoke in me again in the most unexpected way. Please, dear Serge, do not see any shadow of annoyance in my defence of the symphony; of course I should like you to be pleased with everything I write, but I am quite satisfied with the interest you always show me. You cannot think how delighted I am with your approval of 'Oniegin.' I value your opinion very highly, and the more frankly you express it, the more I feel it worth. And so I cordially thank you, and beg you not to be afraid of over-severity. I want just those stinging criticisms from you. So long as you give me the truth, what does it matter whether it is favorable or not?"

Tschaikowsky had a peculiar weakness for this symphony. He wrote to Mrs. von Meck from Florence, December 8, 1878: "Modeste's telegram was a pleasant surprise.* I had no idea the symphony [No. 4] was going to be played yet. His news of its success is entirely trustworthy. First, because Modeste knows that I am not pleased when

*The telegram was with reference to the performance of the symphony at a concert of the Russian Musical Society in Petrograd, December 7, 1878.—P. H.

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people send me exaggerated reports of such events; and secondly because the Scherzo was encored—an undoubted proof of success. After this news I am entirely lost in our symphony. All day long I keep humming it, and trying to recall how, where, and under what impression this or that part of it was composed. I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

Academic Festival Overture, Op. 80 Johannes Brahms

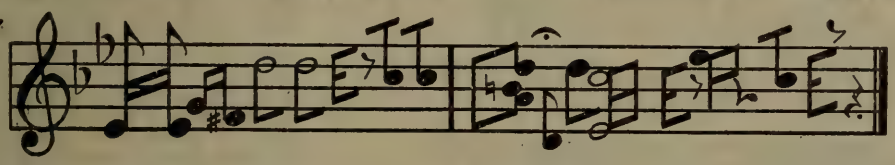
(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic," —as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia

*"Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislavieusis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germaniaun nc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"

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on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

Whene'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly pot-pourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Fox-song," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus": * "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater" † is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied" ‡ (Freshman song), "Was kommt dort von der Höh'?" is introduced

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenshaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

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suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"* the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around

*There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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Mr. Apthorp's analysis made for performances of this overture at Symphony Concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

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Serenade for String Orchestra, No. 2, in F major, Op. 63.

Robert Volkmann

(Born at Lommatzsch (Saxony), April 6, 1815; died at Budapest, October 30, 1883.)

Volkmann wrote three serenades for string orchestra at Budapest in 1869–70. The first is in C major, Op. 62; the second in F major, Op. 63; the third in D minor, Op. 69.

The second was played in Boston at a concert given by Theodore Thomas, December 4, 1871. It was performed for the first time at a Boston Symphony Orchestra Concert in Boston, Mr. Henschel conductor, November 25, 1882; again, under Mr. Nikisch, April 2, 1892; and under Mr. Fiedler, February 27, 1909.

It is in four movements—Allegro moderato, Molto vivace, Waltz, March. These movements are simple and require no explanation. The Allegro moderato, F major, 3-4, is in the form of a minuet with trio. The opening theme is developed freely. In the episode B-flat major there is a dialogue carried on by two of the instruments while the others accompany.

Molto vivace, D minor, 3-4. The second movement is in rondo form. The first episode, D major, is followed by the leading section. A second episode, D major, is a repetition of the second section of the first, after which the leading subject again returns. The third episode is a repetition of the first with a different continuation. The movement ends with another return to the chief theme.

Walzer: Allegretto moderato, B-flat major, 3-8. It has been said that this waltz inspired Eugene Field to write a fairy story. The waltz, like the Allegretto of Volkmann's Symphony in B-flat major, has a rococo flavor.

Marsch: Allegro marcato, F major, 4-4.

Hans Volkmann says in his biography of Robert that this serenade has a certain relationship with the latter's Symphony in B-flat major, both in melodic contour and in the prevailing mood. The Symphony is the more fiery, the Serenade is more "easy-going."

The composer wrote on July 21, 1869, to his friend Heckenast:

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"I hope that this *genre*, since it appears as somewhat new and is my invention, will be known as a most grateful species of composition, although it perhaps does not answer to the name itself." As serenades these pieces have little in common with the classic serenade. The instrumental serenata, or serenade of the eighteenth century, was originally night music performed in the open.

Serenade and aubade are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some one toward daybreak, "*quod sub albam.*" And yet the aubade is often called serenade, even when the concert is in the morning, witness the morning "serenade" in Rossini's "Barber of Seville." During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany, and they were composed of vocal music or instrumental; and sometimes voices and instruments were united. The vocal serenades were usually male trios, quarters, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urhan, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner also mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets*.

In the eighteenth century * nearly every prince or rich nobleman

*Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women; yet the Lord Julian in Castiglione's "Book of the Courtier" (Hoby's translation into English, 1561), speaking of studies fit for a woman, said: "Likewise the instrumentes of musike which she useth (in mine opinion) ought to be fitt for this pourpose. Imagin with your selfe what an unsightly matter it were to see a woman play upon a tabour or drumm, or blowe in a flute or trompet, or anye like instrumente; and this bicause the boisterousnesse of them doeth both cover and take away that sweete mildenes which setteth so furth everie deede that a woman doeth."

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had his own orchestra, which on summer evenings played in a park; and in cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was a *cassazione*, or cassation, from the Latin *cassatio;* and this species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but they did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Menuettos*. The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

The Serenade, Notturno, Cassation, and Divertimento differed from the older Suite in that all the movements were not in the same key, and the older dance forms—gavotte, sarabande, passacaglia, courante, bourrée, gigue, etc.—seldom appeared in them. "It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting or other amusements between. Only in this way can the extreme length of some Serenades be accounted for. We find no instances of concert compositions of such length in other forms in Mozart's and Haydn's day."

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element—I mean effect—in congratulations, pageants, advancement

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of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. But Volkmann planned his serenades for concert-hall use. Brahms applied the term "serenade" for his Op. 11 and Op. 16, which were published in 1860, but Hans Volkmann, in his biography of Robert Volkmann (Leipsic, 1903), says that the latter did not know these works of Brahms when he composed his own serenades. The serenades by Brahms are more in the symphonic manner; while the purpose of Volkmann seems to have been to write music that would satisfy the dictum of Athenæus: "Music softens moroseness of temper; for it dissipates sadness, and produces affability and a sort of gentlemanlike joy." Yet the third serenade begins in doleful dumps.

Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886; Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David, Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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Symphony No. 8, in F major, Op. 93 — I. November 5
Overture to "Leonore," No. 1, Op. 138 — IV. February 18

BRAHMS
Concerto in D major, for Violin and Orchestra, Op. 77
FRITZ KREISLER — II. December 3
"Academic Festival" Overture, Op. 80
V. March 17

ENESCO
Rhapsodie Roumaine, in A major, Op. 11, No. 1
III. January 7

HANDEL
Scena, "Sweet Bird," etc., from "L'Allegro, il Penseroso, ed il Moderato" (Flute Obbligato, Mr. Maquarre) — Mme. MELBA — I. November 5

HAYDN
Symphony in E-flat major (B. & H. No. 1) — III. January 7

JOACHIM
Concerto (in the Hungarian Manner) for Violin and Orchestra, Op. 11
ANTON WITEK — IV. February 18

LISZT
Symphonic Poem No. 3, "Les Préludes" — I. November 5

LOEFFLER
"Le Mort de Tintagiles," Dramatic Poem after the Drama of M. Maeterlinck, for Full Orchestra and Viole d'Amour, Op. 6
(Viole d'Amour, Émile Férir) — I. November 5

MENDELSSOHN-BARTHOLDY
Overture, "Sea-calm and Prosperous Voyage," Op. 27 — II. December 3

MOZART
Two Arias from "The Marriage of Figaro": (*a*) Porgi Amor, (*b*) Voi, che sapete
Mme. MELBA — I. November 5
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STRAUSS
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TSCHAIKOWSKY
Symphony No. 4, in F minor, Op. 36 — V. March 17

VOLKMANN
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The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year, and the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer, opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above. The programme also included the overture to "Tannhäuser," Liszt's pianoforte concerto in A major, played by Bülow, and five compositions of Weissheimer.

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

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I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.



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Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892), pp. 56, 57.

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parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

The score and orchestral parts were published in February, 1866.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

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PERSONNEL

Violins.

Witek, A. *Concert-master.*	Roth, O.	Hoffmann, J.	Rissland, K.
Noack, S.	Koessler, M.	Schmidt, E.	Theodorowicz, J.
Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

Tuba.	Harps.	Tympani.	Percussion.	
Mattersteig, P.	Holy, A.	Neumann, S.	Zahn, F.	Gardner, C.
	Cella, T.	Kandler, F.	Burkhardt, H.	

Organ.	Librarian.	Assistant Librarian.
Marshall, J. P.	Sauerquell, J.	Rogers, L. J.

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SANDERS THEATRE CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

FIRST CONCERT

THURSDAY EVENING, OCTOBER 21

AT 8.00

PROGRAMME

Beethoven Symphony in C minor, No. 5, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Brahms "Tragic" Overture, Op. 81

Chopin . Concerto in E minor, for Pianoforte and Orchestra, Op. 11

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

SOLOIST

OSSIP GABRILOWITSCH

MASON & HAMLIN PIANO

There will be an intermission of ten minutes after the symphony

Symphony No. 5, in C minor, Op. 67 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–06,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, —"and for this reason a statement to be doubted," as Bülow said,— that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna,*' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality

of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy Concert as early as November 27, 1841.

"Tragic" Overture, Op. 81 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Although the "Tragic" Overture is Op. 81, and the "Academic" Op. 80, the "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the fourth Philharmonic concert at Vienna in 1880;* it was published in 1881. The first performance in Boston was by the Symphony Orchestra, October 29, 1881.

The overture has been characterized as "a tragedy not of actual happenings, but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The secondary theme in F is associated by some with Ophelia, and the episode in B-flat major with Fortinbras. Others remember that Dingel-

* Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."

stedt in 1876 wished to organize a "Faust" Festival, and Brahms, asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.*

The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities which an inexorable fate has imposed on him leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters puts it: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the unsurpassably powerful theme, would not be assisted by a particular suggestion."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

The work begins Allegro ma non troppo, D minor, 2-2. After two introductory fortissimo chords the first theme is announced against a drum-roll by strings. The first portion of the theme is repeated by wood-wind, violas, 'cellos, double-basses, supported at times by brass. A subsidiary theme appears in violins and violas. Wind instruments sing an expressive syncopated passage; the first section of the chief theme is intoned by wood-wind and strings in unison; second trombone and bass tuba have a descending and pianissimo motive. The second theme, a song in F major, is given to violins, accompanied by strings, clarinets, bassoons. Two episodes with fresh material follow. In the development the first theme and the trombone tuba theme are especially used. The second and song theme is soon crowded out by the chief theme, which is augmented and still more passionate. The first section of the overture is so much developed that it often seems the true free fantasia; but the fantasia is comparatively short,—comparatively, for the working-out is elaborate, but the enormous length of the first section makes the fantasia seem short. The third section contains the conclusion-period of the first, with some deviations from the original plan; it leads to a short coda.

* See Kalbeck's "Johannes Brahms," vol. iii., Part I., pp. 257–259 (Berlin, 1910).

Concerto in E minor, for Pianoforte and Orchestra, Op. 11.

Frederick Chopin

(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, October 17, 1849.)

In March, 1830, Chopin wrote from Warsaw: "I hope yet to finish before the holidays the first Allegro of my second concerto" (*i.e.*, the one in E minor). The concerto in F minor was composed and played before the one in E minor, but it was published later (1836).

He wrote on May 15 of the same year: "The Rondo for my concerto is not yet finished, because the right inspired mood has always been wanting. If I have only the Allegro and the Adagio completely finished, I shall be without anxiety about the Finale. The Adagio is in E major, and of a romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories,—for instance, on a fine moonlit spring night. I have written violins with mutes as an accompaniment to it. I wonder if that will have a good effect? Well, time will show."

In August the Finale was ready, and in September the concerto was rehearsed with a quartet. Chopin wrote: "Those who were present say that the Finale is the most successful movement (probably because it is easily intelligible)." The musical world of Warsaw—Poles, Czechs, Germans, Italians—were invited to the rehearsal with full orchestra, except trumpets and drums, September 22, 1830. "Then I have also to provide the desks and mutes, which I had yesterday totally forgotten: without the latter the Adagio would be wholly insignificant and its success doubtful. The Rondo is effective, the first Allegro vigorous. Cursed self-love! And, if it is any one's fault that I am conceited, it is yours, egoist: he who associates with such a person becomes like him."

The concert was given in the theatre at Warsaw on October 11, 1830, and was most successful.

The theatre was full. Chopin, who had been exceedingly nervous, played at his ease on one of Streicher's pianos. Soliva conducted. "The first Allegro of the concerto went very smoothly, and the audience rewarded him with thundering applause. Of the reception of the Adagio and Rondo we learn nothing except that in the pause between the first and second parts the connoisseurs and amateurs came on the stage, and complimented him in the most flattering terms on his playing. The great success, however, of the evening was his performance of the Fantasia on Polish airs. 'This time I understood myself, the orchestra understood me, and the audience understood us.'" Soliva was obliged to make many corrections in the score. Carl Mikuli, who copied many of Chopin's manuscripts, says that "they were full of

slips of the pen, such as wrong notes and signatures, omissions of accidentals, dots, and intervals of chords, and incorrect markings of slurs and octaves."

Chopin played the concerto at Breslau (November, 1830), Vienna (1831), Munich (1831), Paris (February 26, 1832, and April 5, 1835), Rouen (1838).

This concerto has been changed by some pianists for the sake of fuller orchestration and their own glory. The most famous of these versions is the one by Tausig.

Chopin dedicated this concerto to Friedrich Kalkbrenner, whose playing he greatly admired. The work was published in 1833.

The concerto was scored originally for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, bass trombone, a set of three kettledrums, strings, and solo pianoforte.

Allegro, maestoso, E minor, 3-4. There are three chief themes, and they are exposed—the first two in E minor, the third in E major—by the first violins in the orchestral introduction. After the third theme fragments of the first are heard, and they prepare the first entrance of the pianoforte. The themes are used again in similar fashion, and the tonalities are those of the introduction, but the themes are broadened and lead to a virtuoso use of the pianoforte. In the second orchestral tutti there is employment of the first motive, and there is a modulation to C major with the second theme given to the solo instrument. Brilliant pianoforte passages follow, while the orchestra makes use of the first motive. There is then a tutti with the first motive in E minor, followed by the pianoforte with the second motive in E minor and at last the third in G major. The close is in E minor with the initial motive in the orchestra.

Romanze: Larghetto, E major, 4-4. The strings play a short introduction. The first phrase is used later in various ways. The important motives are given out in succession by the pianoforte and varied. Later a theme in C-sharp minor is introduced which has only passing significance and gives way to the second motive, which is now in G-sharp minor. The strings sing the first theme with ornamentation in the pianoforte.

Rondo: Vivace, E major, 2-4. After a few measures of orchestral introduction the first chief theme is given to the pianoforte. The most noticeable of the other themes are an energetic tutti motive and a delicate melody given to the pianoforte.

Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year, and the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer, opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Hans von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above. The programme also included the overture to "Tannhäuser," Liszt's pianoforte concerto in A major, played by Bülow, and five compositions of Weissheimer.

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886; Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David, Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was next played at Leipsic, in the Gedwanhaus (November 24, 1862), at a concert for the orchestral Pension Fund led by Karl Reinecke; at Vienna, December 26, 1862 (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Weimar (January 1, 1863), at a court concert led by Eduard Lassen, Prague (February 8, 1863), Petrograd (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892), pp. 56, 57.

with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

The score and orchestral parts were published in February, 1866.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Theodore Thomas's Orchestra played the Prelude in Boston on December 4, 1871.

Hoarseness, coughs, inflammation of the throat, bronchial and asthmatic troubles are relieved promptly

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SATURDAY AFTERNOON, OCTOBER 30, 1915

AT 2.30

GERALDINE FARRAR

(Direction C. A. Ellis, Symphony Hall, Boston)

ADA SASSOLI, Harp

REINALD WERRENRATH, Baritone

RICHARD EPSTEIN, Piano

PROGRAMME

1. Aria, Vision Fugitive, from "Herodiade" - - - - - - - - Massenet

Mr. Werrenrath

2. SOLI FOR HARP
 - (a) Gavotte - - - - - - - - - - - - - - - - Rameau
 - (b) Menuet - - - - - - - - - - - - - - - - Massenet
 - (c) Impromptu - - - - - - - - - - - - - - - Pierné

Miss Sassoli

3. SONGS
 - (a) Stille Sicherheit
 - (b) Ach! wenn ich doch ein Immchen wär' - - - - - - - - Franz
 - (c) Stille Liebe
 - (d) Volksliedchen - - - - - - - - - - - - - - Schumann
 - (e) Erstes Begegnen
 - (f) Ein Traum - - - - - - - - - - - - - - - Grieg

Miss Farrar

4. SONGS
 - (a) Zur Ruh,' Zur Ruh'! - - - - - - - - - - - - Wolf
 - (b) Sonntag - - - - - - - - - - - - - - - - Brahms
 - (c) Liebesglück - - - - - - - - - - - - - - - Wolf

Mr. Werrenrath

5. SOLI FOR HARP
 - (a) Vieille Chanson - - - - - - - - - - - - - Clément Marot
 - (b) Le Rouet - - - - - - - - - - - - - - - - Zabel
 - (c) Marionettes - - - - - - - - - - - - - - - Tedeschi

Miss Sassoli

6. SONGS
 - (a) Phillis (after an 18th Century Manuscript) - - - - - - - - Déodat de Sévérac
 - (b) Sérénade - - - - - - - - - - - - - - - - Gounod
 - (c) Souvenir - - - - - - - - - - - - - - - - Bemberg
 - (d) Où vas-tu - - - - - - - - - - - - - - - - Tschaikowsky

Miss Farrar

7. SONGS
 - (a) After - - - - - - - - - - - - - - - - - Edward Elgar
 - (b) To a Messenger - - - - - - - - - - - - - - Frank La Forge
 - (c) Witch-woman - - - - - - - - - - - - - - - Deems Taylor
 - (d) To you, dear heart - - - - - - - - - - - - - F. Morris Class

Mr. Werrenrath

8. SOLI FOR HARP
 - (a) Prière
 - (b) Gnomes - - - - - - - - - - - - - - - - - Hasselmans
 - (c) Gitana

Miss Sassoli

9. SONGS
 - (a) Sternlein - - - - - - - - - - - - - - - - Moussorgsky
 - (b) In meinem Herzchen - - - - - - - - - - - - - Arensky
 - (c) Liebe - - - - - - - - - - - - - - - - - Bleichmann
 - (d) Der erste Kuss - - - - - - - - - - - - - - Sibelius
 - (e) Schneeglöckchen - - - - - - - - - - - - - - Gretschaninow

Miss Farrar

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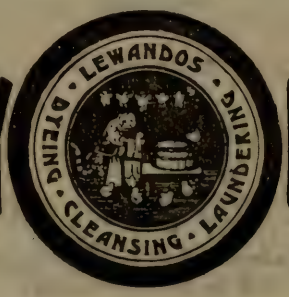
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Programme of the

SECOND CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
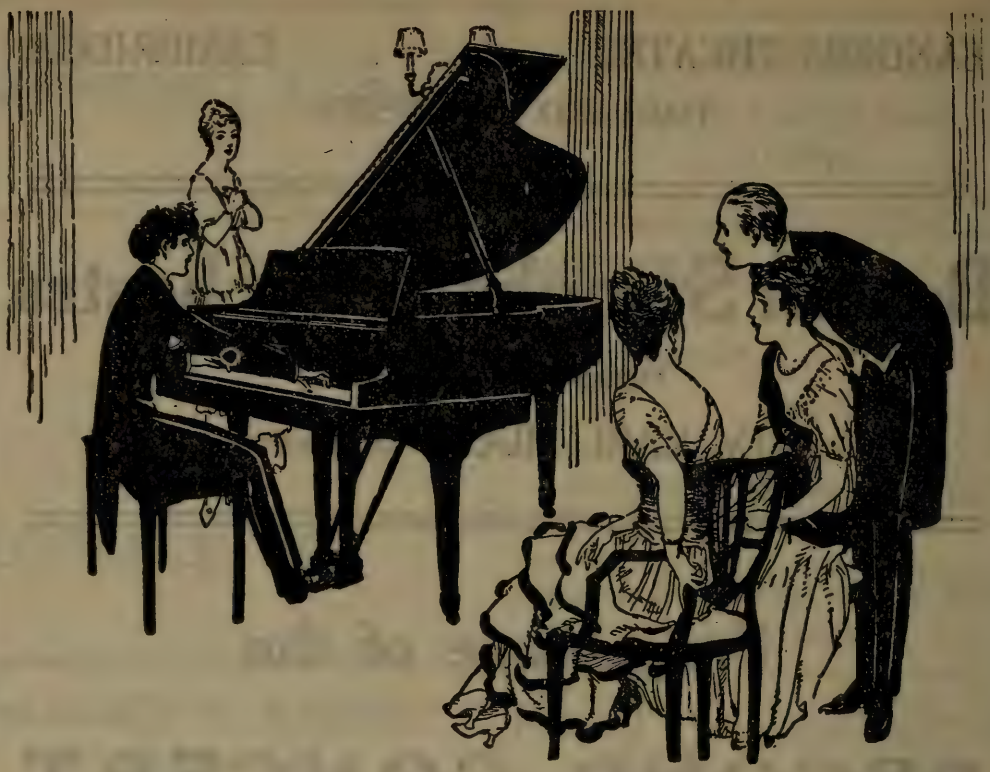


THURSDAY EVENING, NOVEMBER 11

AT 8.00

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Witek, A.	Roth, O.	Hoffmann, J.	Rissland, K.
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Noack, S.			
Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

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Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

SECOND CONCERT

THURSDAY EVENING, NOVEMBER 11

AT 8.00

PROGRAMME

Brahms Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Berlioz Overture, "Le Carnaval Romain," Op. 9

Lalo Concerto for Violoncello and Orchestra

I. Prelude: Allegro maestoso.
II. Intermezzo.
III. Introduction: Rondo.

Bizet Suite, "L'Arlésienne," No. 1. Music to Alphonse Daudet's Play

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

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There will be an intermission of ten minutes after the symphony

Symphony in E minor, Op. 98 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Mr. Max Kalbeck, whose Life of Brahms, not yet completed, contains 1,823 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich Concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner, and he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works, and a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If people like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen for correction of the parts. Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in

time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic Concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus Concert in Leipsic of February 18, 1886.

This symphony was performed at the Philharmonic Concert in Vienna on March 7, 1897, the last Philharmonic Concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever." *

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft." March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

Overture, "The Roman Carnival," Op. 9 . . . Hector Berlioz

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic Concert, led by Mr. Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony"!

The overture was composed in Paris in 1843, shortly after the journey in Germany. The score and parts were published in June, 1844.

The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini,"* originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

The story has been condemned as weak and foolish. It is also wholly fictitious.† It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio‡ will wear. The pantomine of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similiarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

* * *

The overture begins Allegro assai con fuoco, with the chief theme,

*For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII. (Librairie Plon, Paris, 1908).

† It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

‡ "Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.

which is taken from the saltarello* danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last-named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomine of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon-shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings. Berlioz wished 15 first violins, 15 second violins, 10 violas, 12 violoncellos, and 9 double basses.

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at Petrograd, where at the first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not under-

* Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semicircle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtanz*." The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half-note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).

stand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from Bülow ("Die Opposition in Süddeutschland," 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of Beethoven heard in concert rooms were the "Prometheus," the "Egmont," and the "Coriolanus" overtures, "the last named with three violas and three 'cellos."

The first performance outside of France was at Vienna, November 16, 1845, at the Theater an der Wien, in the first of six Berlioz concerts led by the composer. The orchestra was composed of members of that theatre orchestra and of the band of the Second Artillery Regiment. The programme included this overture, which was repeated afterward; a hymn with chorus; cavatina from "Benvenuto Cellini," sung by Miss von Marra; the "Harold" symphony (viola solo, Mr. Heissler); "Le Cinq Mai" (bass solo by Mr. J. Staudige); and the Apotheosis-Finale from the "Mourning and Triumph" symphony.

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote: "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

Excited by reading Cellini's Memoirs and E. T. A. Hoffmann's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended de Wailly, who in turn sought the aid of Barbier; but de Vigny criticised and corrected and suggested until nearly the time of performance.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was then thought so difficult that there were twenty-nine full rehearsals. The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérevis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance, and Dom François de Paule, brother of the Queen of Spain, sat in the royal box, surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini." See the romantic memoirs of Berlioz and Duprez's "Souvenirs d'un Chanteur" (pp. 153, 154) for explanations of the failure.

Concerto for Violoncello and Orchestra . . . Édouard Lalo

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

This concerto was first played at a Pasdeloup Concert in Paris, December 9, 1877. The solo violoncellist was Adolphe Fischer (1847–91), a brilliant Belgian virtuoso, who died in a mad-house,—a fate reserved, according to a curious tradition, for oboe players, distinguished or mediocre, rather than violoncellists. Fischer played this concerto the next year in several European cities. The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 21, 1899, when Miss Elsa Ruegger was the violoncellist. Mr. Jean Gérardy played it at a concert of the Boston Symphony Orchestra, October 19, 1901. Mr. Heinrich Warnke played it at a concert of the Boston Symphony Orchestra on February 10, 1912; and Mr. Pablo Casals on March 6, 1915.

The orchestral portion of the concerto, which is dedicated to Adolphe Fischer, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

I. Prelude. This movement opens, Lento, D minor, 12-8, with a resolute and fortissimo figure for strings and wind. Each phrase is answered by a strong chord for full orchestra. There is a short development of this figure. Recitative-like passages for the solo violoncello lead to the main body of the movement, Allegro maestoso, D minor, 12-8. The pompous first theme is given to the solo instrument, and the initial figure of the Introduction appears now and then in the orchestra during the development. The second theme, F major, is of a calmer nature. It is sung by the violoncello and developed at some length. Running passage-work leads to a return of the slow Introduction, A minor, for full orchestra. The free fantasia section is not long, and the third part is in the orthodox manner with the second theme in D major. The movement ends with a return, fortissimo, of the theme of the Introduction, D minor.

II. Intermezzo. This movement has the nature of a romanza and also of a scherzo. Two contrasted themes are alternately developed: one Andantino con moto, G minor, 8-9; the other Allegro presto, G major, 6-8. The melodic development is given to the solo instrument.

III. The third movement begins with an Introduction, B-flat minor, 9-8, which consists of recitative for the solo violoncello. In the Allegro vivace, 6-8, the orchestra goes from F major to D major. The movement is a brilliant rondo based on three themes.

Suite No. 1, from "L'Arlésienne" Georges* Bizet

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh,"* an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly,† a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872.‡ The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Frahcet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

The orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.§ Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Anthony Choudens, now by Bizet, and now by Guiraud.‖ For this

* "Djamileh" was produced for the first time in this country, it is believed, at the Boston Opera House, February 24, 1913. Djamileh, Mme. Weingartner; Haroun, Mr. Laffitte; Splendiano, Mr. Giaccone; Marchand d'Esclaves, Mr. Bourquin. Felix Weingartner conducted. It is stated that there was some sort of a performance at a music school exhibition in New York before the production in Boston.

† This Mme. Prelly was the Baroness de Presles (born de Pomeyrac). She made her début at the Opéra-Comique, Paris, on February 7, 1872, as Zerlina in "Fra Diavolo." "Her beauty, especially in the second act (where she disrobed before the looking-glass), gave her a chance of success." Soon after she appeared in "Djamileh," she went to the Bouffes, and still later to the Folies-Dramatiques. She became a widow, left the stage, and married a brother of the painter Detaille. She was called the Voiceless Venus. There were rude songs about her. One of them is quoted in Georges Duval's "L'Année Théâtrale," (Vol. III.). Apropos of her appearance in Hervé's operetta "La Belle Poule" (Folies-Dramatiques, December 30, 1875), Duval writes:—

"Elle a des notes de fausset,
Mais une corpulence auguste.
—De fausset?
—Juge.
Lors Nazet:
—Elle dit si faux! que c'est juste.'

‡ This date is given by contemporary journals. The date in the Archives of the Société des Auteurs is September 30.

§ Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*. Léopold Dauphin thinks that the orchestra numbered forty players.

‖ Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

orchestra Bizet wrote his original score. The conductor was Constantin.*

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed! it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoked loud applause in the last scenes."

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Melster and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897.

The first performance of this play in French and with Bizet's music in the United States was at the Boston Opera House, March 6, 1913.

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Fréderi, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.† Fréderi is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Fréderi hurls himself from the garret window of the farm-house and dashes his skull against the pavement of the court.

As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the

* Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

† And so it was with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

Innocent, the young brother of Fréderi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

Prelude.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, English horn, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Réi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil-Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Turenne.* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men:—

De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it:—

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,

De bon matin
J'ai rencontré le train
De trois grands rois dessus le grand chemin.

Venaient d'abord
Des gardes du corps,
Des gens armés avec trente petits pages,
Venaient d'abord
Des gardes du corps,
Des gens armés dessus leur justaucorps.

Sur un char
Doré de toutes parts,
On voit trois rois modestes comme d'anges;
Sur un char
Doré de toutes parts,
On voit trois rois parmi les étendards.

This Noël is prominent as march and as chorus in the third act of the piece.

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music, see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.

Variations follow the singularly frank and sonorous exposition of this theme.

I. C minor. A smooth and flowing variation for flute, clarinet, cor anglais, bassoons.

II. C minor. A livelier variation for full orchestra, at first pianissimo, sharply rhythmed, and with an effective use of the snare-drum.

III. C major. Variation for two horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.

The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, andante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and English horn.

The theme of Fréderi serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

Adagietto.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar. It is impossible to preserve in English the exquisite simplicity and flavor of Daudet's prose; his lines must suffer a sea-change.

Balthazar.
God keep you, Renaud!

Mère Renaud.
Oh! O my poor Balthazar.

Balthazar (*in a low voice*).
It's my fault. I knew you were coming. I should not have stayed.

MÈRE RENAUD.

Why not? To keep your oath? Bah! that is not worth the trouble. God himself has not wished that we should die without a meeting, and for this he put love in the hearts of those children there. And, after all, he owes us this as a reward for our bravery.

BALTHAZAR.

Yes, there was need of courage. Leading my beasts, I sometimes saw the smoke of your dwelling, and it seemed to make a sign to me: "Come! She is here!"

MÈRE RENAUD.

And when I heard your dogs bark, and I recognized you and your great cape afar off, it took all my strength to keep me from running toward you. And now, at last our trouble is at an end, and we can look on each other without blushing. Balthazar!

BALTHAZAR.

Renaud!

MÈRE RENAUD.

Would you be ashamed to kiss me now, all old and wrinkled by years as I am?

BALTHAZAR.

Oh!

MÈRE RENAUD.

Well, press me close to your heart. For fifty years I have owed you this kiss of friendship.

CARILLON.*

E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farm-house is in full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.† There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

* "Carillon," formerly "quadrillon," a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Parémologie Musicale de la Langue Française" (Paris, 1862), and J. D. Blavignac's "La Cloche" (Geneva, 1877), pp. 147–154. The old terms for sounding three bells were "treseler, tresiller, triboler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1485 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1825 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to ironical words of a scurvy nature. (See Desrat's "Dictionnaire de la Danse," Paris, 1895.)

† But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday, in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.

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1. OVERTURE, "Euryanthe" Weber
2. AIR, "Batti, batti" (Don Giovanni) Mozart
 Miss FARRAR
3. ARIA, "O Lisbona alfin ti miro" (Don Sebastiano) Donizetti
 Mr. WERRENRATH
4. AIR, "Connais-tu le pays" (Mignon) Thomas
 Miss FARRAR
5. SOLO FOR HARP, "Fantaisie" Saint-Saëns
 Miss SASSOLI
6. SONGS WITH PIANO:
 a. Sternlein Moussorgsky
 b. Volksliedchen Schumann
 c. Erstes Begegnen Grieg
 d. Schneeglöckchen Gretchaninov
 Miss FARRAR
7. BALLADE FOR BARITONE AND ORCHESTRA, "Lochinvar" . . . Chadwick
 Mr. WERRENRATH
8. SOLI FOR HARP:
 a. Bourrée Bach
 b. Impromptu Pierné
 Miss SASSOLI
9. AIR, "Un bel di" (Madama Butterfly) Puccini
 Miss FARRAR

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1.	(a)	Sonata in A major	Handel
	(b)	Grave in C minor	Friedeman Bach
	(c)	Fugue in A major	Tartini
2.		Fantasy in C major	Schumann
3.	(a)	Larghetto Lamentoso	Godowsky
	(b)	Rondino (on a theme by Beethoven)	Kreisler
	(c)	Impromptu	Schubert
	(d)	Mazurka, A minor (posthumous)	Chopin
	(e)	Variations	Tartini
4.	(a)	Indian Lament	Dvořák-Kreisler
	(b)	Viennese Popular Song	Arranged by Kreisler
	(c)	Spanish Dance	Granados-Kreisler
	(d)	Tambourin Chinois	Kreisler

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



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Noack, S.			
Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
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Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

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Dr. KARL MUCK, Conductor

THIRD CONCERT

THURSDAY EVENING, DECEMBER 9

AT 8.00

PROGRAMME

Rimsky-Korsakoff . . . Symphony No. 2, "Antar," Op. 15

I. Largo: Allegretto vivace.
II. Allegro.
III. Allegro risoluto alla Marcia.
IV. Allegretto vivace: Andante amoroso.

Liszt . . . Fantasia on Hungarian Folk-tunes for Pianoforte and Orchestra

Rachmaninoff . . "The Island of the Dead," Symphonic Poem, for full Orchestra, to the Picture by A. Böcklin, Op. 29

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Symphony No. 2, "Antar," Op. 15.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

This symphony, composed in 1868, was first performed in Petrograd at a concert of the Russian Musical Society on March 22, 1869. The year of performance is erroneously given as 1868 by some biographers.

The first performance in Germany was at Magdeburg in June, 1881, at a concert of the Allgemeiner Deutscher Musikverein Festival.

"Antar" was performed in New York in the course of the season 1891–92, at one of three concerts with orchestra given by The Arion Society in Arion Hall, led by Frank Van der Stucken.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Emil Paur, on March 12, 1898. Mr. Apthorp said in the Programme Book of that date: "I certainly remember seeing a copy of the published score in Boston—Mr. Arthur P. Schmidt had one at G. D. Russell's music shop, and musicians used to stare at it in wonder—some time, I should say, about the middle seventies." The symphony was performed here at a concert of the Boston Symphony Orchestra, April 5, 1913.

The symphony is dedicated to César Cui, and is scored for three flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, tambourine, triangle, cymbals, tam-tam, harp, and the usual strings.

Antar, as a historical character, was the son of an Abyssinian slave. His father was a chieftain in the tribe of Abs. He acknowledged and freed him, and Antar became famous as a poet and by his deeds. He asked his Uncle Mâlik for the hand of his cousin Abla. Mâlik accepted the offer, but, not wishing his daughter to wed the son of a slave girl, he led him into perilous adventures. Antar was slain by one of his foes about 615.

According to Clément Huart's "History of Arabic Literature," this true desert poet 'Antara, son of Shaldâd, "whose name was later to serve the popular story-tellers of the romance of 'Antar as the incarnate type of the virtues ascribed to the wandering paladins of the heathen tribes," was a mulatto and his lower lip was split. His bravery advanced him, and he took part in the war arising out of the rivalry between the stallion Dâhis and the mare Ghabrâ. Treachery prevented the courser from winning, and Quais, chief of the tribe of 'Abs, waged bitter war. 'Antara was the rhapsodist of these fights, and perished only when he had grown old, and, having fallen from his horse, was unable to regain his feet. His death was the signal for peace. "'Antara sang the praises of 'Abla, his mistress, but a good fight was always the favorite subject of his lay. He it was who said: 'We

* This date is given in the catalogue of Belaïeff, the Russian publishing house of music. One or two musik-lexicons give May 21.

whirled as the millstone whirls on its axis, while our swords smashed upon the fighters' skulls.'"

The great romance of 'Antar is ascribed to Al-Asma'î (739–831). The full text was taken to Paris from Constantinople. The romance was published in full at Cairo in 1893. The tales in their present form go back to the days of the Crusades, and it is believed by Orientalists that the name of Al-Asma'î is a label placed by the professional reciter on the stories to give them an appearance of authenticity. The most famous episode is the death of the hero, who was pierced by a poisoned lance. Antar remounted his horse, to insure the safe retreat of his tribe, and died leaning on the lance. His enemies did not dare to advance, till a warrior startled the horse. Then 'Antar's corpse, unsupported, fell to the ground. Lamartine admired this episode, and introduced it in his "Voyage en Orient." It is said that in Egypt and Syria to-day there are "Antari" who recite in the coffee-house fragments of this Arabian Iliad.

Rimsky-Korsakoff took the subject of his symphony, which, when revised, was called an "Oriental suite," from a story by Sennkowsky.

The following preface is printed on a fly-leaf of the score:—

ANTAR.

I.

Majestic is the aspect of the Syrian desert, majestic are the ruins of Palmyra, that city built by the Spirits of Darkness; but Antar, the jewel of the desert, braves them, and bears himself proudly amid the remains of the demolished city. Antar has quit the fellowship of men forever, he has sworn everlasting hatred against them for the evil with which they repaid the good he wished them. . . .

Suddenly a lovely and bounding gazelle appears: Antar makes ready to pursue it, but a noise seems to sound through the air, and the light of day is veiled behind a thick shade; a gigantic bird is chasing the gazelle. Antar immediately changes his mind. His lance strikes the monster, and it flies away, uttering a piercing scream. The gazelle vanishes also. Antar, left alone in the midst of the ruins, soon falls asleep, thinking on what has happened.

He sees himself transported into a splendid palace, where a multitude of slaves hasten to wait upon him and charm him with their singing. It is the dwelling of the queen of Palmyra—the fairy Ghul-Nazar. The gazelle he had saved from the talons of the Spirit of Darkness was none other than the fairy herself. The grateful Ghul-Nazar promises Antar the three great fruitions of life; and, when he decides to accept the gift, the vision vanishes and he awakes amid the ruins.

II.

The first fruition granted Antar by the queen of Palmyra—is the delights of revenge.

III.

The second fruition—the delights of power.

IV.

Antar has returned to the ruins of Palmyra. The third fruition granted Antar by the fairy—is the delights of love. Antar beseeches the fairy to take away his life as soon as she perceives the least coldness on his part, and she promises to fulfil his wish.

When, after long and mutual happiness, the fairy sees one fine day that Antar is absent-minded and turns his gaze upon the distant horizon, she forthwith guesses the reason thereof. Then she kisses him passionately. The fire of her passion is communicated to Antar and burns up his heart.

Their lips unite in a last embrace, and Antar dies in the fairy's arms.*

I. There is an introductory Largo, F-sharp minor, 4-4, with melodic phrases against chromatic harmonies. This introduction leads to an

* The translation is by William Foster Apthorp.

Allegro giocoso, D minor, 3-4. An Eastern melody for flute is accompanied by horns and harp, and there is a pedal A for first violins. To some analysts the arrival of the gazelle is thus portrayed, while the gigantic bird is figured in the lower strings. There is a fortissimo rush "leading to the throwing of the javelin—cleverly suggested by a double-octave skip in violins, violas and flutes—and the bird's shriek of terror in the wood-wind and stopped horns." After a short return of the Largo the main body of the movement enters, but not in the orthodox traditional form, Allegretto vivace, F-sharp major, 6-8. Two themes are developed, and the "gazelle theme," and the harmonies of the Largo reappear at the end.

II. Allegro in E major, 2-2. This movement is free in form. There is an elaborate working-out of two themes, a restless one and a more impressive and sinister one. There are frequent changes of tempo.

III. Allegro risoluto alla Marcia, D major, 4-4. A brilliant march theme and a sensuous cantilena are developed alternately. Later there is a phrase for the brass that enters into the development. A counter-theme to the sensuous melody and horn-calls are also conspicuous.

IV. A few measures are taken from the main body of the first movement, D major, 6-8. There is a change to Andante amoroso, D-flat major, 2-4. A melody, said to be Arabian, is developed alternately with a tuneful phrase taken from the introductory Largo. The end is pianissimo.

There are interesting notes about the performance of "Antar" at Magdeburg in Alfred Habets's "Alexandre Borodine" (Paris, 1893). Borodin wrote in a letter to César Cui, dated June 12, 1881, that Liszt, who was at Magdeburg with him, said that at the first rehearsals of "Antar" the musicians found several passages "nebulous," but afterward, being better acquainted with the spirit of the composition, they appreciated its worth and rehearsed with lively interest. "You know," he added, "that by us in Germany, music is understood not immediately and with difficulty. For this reason it is necessary to perform works like 'Antar' as well as possible." Borodin was commissioned by Rimsky-Korsakoff to inform the musicians concerning the proper performance of the cadenza for the harp, etc. "The musicians heard my remark with the most praiseworthy attention. The harpist told me that he played the cadenza as the composer wished (probably with the aid of annotations made by Rimsky-Korsakoff in the harp part, for I cannot explain this remark otherwise)." The Gewandhaus Orchestra had been brought to Magdeburg for the Festival, and it then numbered seventy-four musicians, who were crowded on the stage, "as a flock of sheep chased by the shepherd's dogs." Only the eight 'cellos were allowed to sit. "That which struck me most was that in spite of everything, there was not a word of complaint, not a gesture of impatience: here were German discipline and obedience in all their force. At last Nikisch appeared on the stand and raised his bâton. For a long time he remained as though petrified in this cataleptic attitude; finally he moved in a brusque manner his stick and the rehearsal began." This letter was left unfinished, but in a letter to his wife from Weimar, June 19 of that year, Borodin wrote: "I shall simply tell you that 'Antar,' with the exception of little changes in movement in two places, was admirably performed, incomparably

better in respect to sonority than at home. The interpretation, the clearness, the nuances were astonishing. M. Nikisch is an excellent conductor who had assimilated 'Antar' so that he led without the score. The first two movements pleased the least, but the third and, to my great astonishment, the fourth were immediately and unanimously applauded. The general judgment was very favorable to 'Antar,' which has had a positive success."

On January 7, 1910, a lyrical drama in four acts, entitled "Antar," by M. Chekri-Ganem, was produced at the Casino Theatre at Monte Carlo. The author is of Syrian origin, and has written and lectured on Arab poets and poetry in Paris. The *Pall Mall Gazette* of January 12 gave this description of the play:—

"The first act opened with a picturesque scene in an oasis. Antar saves the life of his cousin Abla, the chief's daughter, and claims her hand as a reward. Difficulties are raised by a rival, and his betrothal is delayed until he returns from the capture or killing of the enemy's chief. He returns in the second act, and in the third there are rejoicings and a marriage fête.

"This gives an opportunity for introducing the famous Arab danseuse, Mme. Mata-Hari, who gives a wonderful fire dance. She is accompanied by a band of dancers and tom-tom players from Southern Algeria.

"The fourth act sees a change of scene, a splendid piece of stagecraft representing a pass in the mountains through which a streamlet rushes in cascades over its rocky bed. The scenic effects, by M. Visconti, are remarkably fine, but a larger stage is called for to get the vastness of the desert and to properly accommodate the crowds of Arabs.

"Antar and his wife are followed into this mountain retreat by his rival, and a blind man is planted in Antar's path, and instructed to shoot a poisoned arrow which strikes him in the arm and causes his death. This comes to him after he has mounted on horseback, and he dies in the saddle.

"The leading parts of Abla and Antar were most excellently played by Mme. Ventura and M. Joubé. Their long poetical outbursts were invariably applauded; the other characters were adequately filled, and the repeated curtain calls after each act and the warm demand for the author at the close evidenced the hearty approval of the audience with the play. The orchestra under M. Léon Jehin played selections and incidental music from M. Rimsky-Korsakoff's operas of 'Antar' and 'Mlada.'"

It is unnecessary to add that the reference is to the symphony "Antar." Rimsky-Korsakoff did not write any opera "Antar." "Mlada" was an "Opéra-Ballet féerique" in four acts, and originally Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff each wrote the music of one act.

This drama "Antar" was produced at the Odéon, Paris, on February 12, 1910. Abla was played by Miss Ventura, Antar by M. Joubé. Fragments of Rimsky-Korsakoff's symphony, "ingeniously adjusted" by Maurice Ravel, were then played by the Colonne Orchestra, led by Gabriel Pierné. There were seventy performances at the Odéon in 1910, and five in 1911.

Fantasia on Hungarian Folk-tunes for Pianoforte and Orchestra Franz Liszt

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This fantasia is an expansion or modification of the Fourteenth Hungarian Rhapsody for pianoforte. The arrangement was made probably in 1860. It was published in 1863. Both the pianoforte piece and the arrangement are dedicated to Hans von Bülow. The fantasia is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two bassoons, two trumpets, three trombones, kettle-drums, big drum, triangle, cymbals, pianoforte, strings. The first performance at a Symphony Concert was by Miss Marie Heimlicher, March 4, 1882. But the work had been often performed here before that date, as by Marie Krebs (1871), Franz Rummel (1880). Mr. Paderewski played it at an extra concert of the Boston Symphony Orchestra for the benefit of the members of this organization, March 2, 1892.

The first theme is treated as an introduction in E minor by the orchestra, Andante mesto. The pianoforte enters after a few measures with a solo, Capriccio. A cadenza, Allegro molto, leads into the melody, Allegro eroico, "with double octaves and full chords." This air is then treated with several changes of tempo by orchestra and pianoforte. There is an Allegretto "in gypsy fashion," and the movement grows more and more furious.

Liszt wrote twenty Hungarian Rhapsodies. Nos. 1 and 2 were published in 1851; Nos. 3–7 in 1854; No. 8 in 1853; the first edition of No. 9, "The Carnival at Budapest," in 1849, the revised edition in 1853; Nos. 11–15 in 1854; No. 16 in 1882; Nos. 17–19 in 1886; No. 20 is in manuscript.

Liszt and F. Doppler orchestrated some of these rhapsodies, and the following table, taken from Ramann's "Franz Liszt" (vol. ii., part ii., p. 245, Leipsic, 1894), may be of interest:—

No. 1 (in F,	original edition	No.	14),	1874.
No. 2 (in D,	"	"	12),	1875.
No. 3 (in D,	"	"	6),	"
No. 4 (in D,	"	"	2),	"
No. 5 (in E,	"	"	5),	"
No. 6 ("Carnival,"	"	"	9),	"

Hanslick ("Concerte, Componisten, und Virtuosen," Berlin, 1886) gives a picturesque account of Liszt playing this fantasia at Vienna in 1874; how Liszt, who was then sixty-three years old, renewed his youth, and was the virtuoso that had astounded Europe in the thirties and forties: how he turned in marvellous fashion the pianoforte into a cymbalo, that species of dulcimer, dear to the Hungarian gypsies, with strings struck by small hammers, made known to us by Hungarian bands, real or fictitious.

"The Island of the Dead," Symphonic Poem, for Full Orchestra, to the Picture by A. Böcklin, Op. 29.

Sergeï Vassilievich Rachmaninoff

(Born in the government of Novgorod, April 1, 1873; now living.)

This symphonic poem was played at Moscow in the season of 1908–09, under the direction of the composer. It was played afterward in Berlin at a concert of the Society of Friends of Music, led by Oskar Fried. The first performance in the United States was at a concert of the Theodore Thomas Orchestra in Chicago, December 3, 1909, when the composer conducted. The first performance in Boston was at a concert of the Boston Symphony Orchestra, December 18, 1909, when the composer conducted. Mr. Fiedler conducted the performances of February 19, 1910, and April 15, 1911.

"Die Todteninsel, Symphonische Dichtung zum Gemälde von A. Böcklin," is dedicated to Nicolas von Struve, and is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, and the usual strings.

The symphonic poem begins Lento, A minor, 5-8, with a phrase for harp accompanied by violoncellos, double-basses, and kettledrums. With the fifth measure the violoncellos begin a figure that suggests to Mr. Felix Borowski, the writer of the admirable programme books of the Theodore Thomas Orchestra, "the tranquil lapping of the water that surrounds the Island of the Dead" (the double-basses are divided into four parts). This figure is a most important one, and it is either the motive or it serves as accompaniment throughout the first section, which is over two hundred measures, and it is also used in the final section. After this violoncello figure comes a motive for horn, poco marcato, and important use is made of this. Noteworthy episodes in this section are the one for three stands of divided first violins; another for a more melodious theme, molto cantabile, for four first violins, while the other first violins, muted, play the typical figure. This more melodious theme is heard afterward in the wood-wind. The pace quickens a little, and there is a suggestion of the plain-song, "Dies Irae," first in the violoncellos, then in the brass with fantastic figures for the wood-wind, and later are rushing, descending passages fortissimo for wood-wind and lower strings. There is a return to the first mood, which swells to a climax and sinks into the second section, Tranquillo, 3-4. There are hints of the second theme, the one given first to the horn, but the leading mōtive of this section is one for violins, flute, clarinet, and this is developed to a climax with use of the "horn theme." The tempo becomes slower, and this latter motive is sung by oboes, English horn, and strings with a heavy syncopated accompani-

ment for clarinets, bassoons, and double-basses. The third chief theme is also used accelerando e crescendo until the chief climax of the compositions is reached, Allegro molto. There is a change in tempo to Largo, 4-4, and the second violins have a tremulous figure which with the monotonous figure for clarinet hints at the "Dies Irae." A few measures for first violin solo introduce an expressive solo for oboe which is reminiscent of the third theme, and the second theme is then heard from wind instruments. The first and tranquil figure reappears, and there is a quiet ending.

* * *

Arnold Böcklin, in the spring of 1880, made the first sketch of his "Island of the Dead," and this sketch, 1.10 metres in length and 1.54 metres in breadth, is in the possession of the Simrock family of Berlin. This he left unfinished for a time, and made a second which he at once painted, and this was for the Countess Marie von Oriola, of Büdesheim. It is said that he painted it according to the wish of the Countess, who visited him at Florence, and that when he showed it to her he said: "You received, as you wished, a dream picture. It must produce such an effect of stillness that any one would be frightened to hear a knock on the door." According to Fritz von Ostini, a third variant of the first sketch was made in 1883, a fourth in 1884, a fifth, which is in the Leipsic Museum, in 1886, and still a sixth, almost a replica of one of the former ones, was sold in Munich. The second variant is owned by the Schön family in Worms. There are differences in detail and in color in the five variants.

The island in the picture was suggested by the group of Ponza Islands, north of the Gulf of Naples. Their form and rocks show that they are of volcanic origin, and in prehistoric times were probably of the Vesuvian craters. Some of the islands are arable and inhabited, others are wild masses of rocky ledges. As Franz Hermann Meissner puts it, one of the latter islands was the half of what was once a volcanic peak. The waves in the course of centuries shaped a little haven. Birds brought the seeds of cypress-trees. The trees in time shot up in the ledges. At last man came, and made paths and hollowed chambers and threw up a rough wall as a protection against the waves. The island even then was as solemn as a pyramid. It was a hidden nook for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote, and forgotten by the world. The sea is still, there is no cry of bird, no fluttering, no voice. The boat approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferryman. The white and quiet figure near the coffin,—is it some mourner or is it a priest?

Böcklin's "Island of the Dead" is, in a way, a carrying out of an idea

in "The Villa by the Sea." The first picture was painted some time before 1860, and in 1864 Böcklin painted the same subject, but introduced the figure of a mourning woman looking at the ocean. Nor was "The island of the Dead" the only picture that has more than one variant. "Ruins by the Sea," which was dated 1880, was repainted five times, and a picture of his, 1898, harks back to the same motive.

This picture "The island of the Dead" suggested a symphonic poem to Heinrich Schulz-Beuthen, noted in Riemann's Musik Lexikon of 1905, and it was performed about five years ago at Zwickau. The picture also inspired the first of "Three Böcklin Fantasias" by Felix Woyrsch. and the third of Max Reger's "Four Tone Poems" (after A. Böcklin). Reger's tone poems were performed here at concerts of the Boston Symphony Orchestra, March 26, 27, 1915. Andreas Hallén has also written a symphonic poem inspired by Böcklin's picture.

Other pictures by Böcklin have served composers. Hans Huber's Symphony, No. 2, E minor, Op. 115, the "Böcklin" symphony, was performed in Boston at concerts of the Boston Symphony Orchestra October 25, 1902 (Mr. Gericke conductor), April 1, 1905 (Mr. Gericke conductor). The finale is entitled "Metamorphoses suggested by Pictures by Böcklin." The titles of these pictures are "The Silence of the Ocean," "Prometheus Chained," "The Fluting Nymph," "The Night," "Sport of the Waves," "The Hermit Fiddling before the Statue of the Madonna," "The Elysian Fields," "The Dawn of Love," "Bacchanale." But the second theme of the first movement is said to express the picture "See, the Meadow Laughs"; the second movement suggests fauns, satyrs, and even stranger creatures of the forest dear to the painter; and Mr. Eugen Segnitz found the moods of the third movement in Böcklin's "Sacred Grove," "Venus Anadyomene," and "Hymn of Spring."

Böcklin's "The Elysian Fields" moved Felix Weingartner to compose a symphonic poem of the same title. Weingartner's was played in Boston at a concert of the Boston Symphony Orchestra, March 7, 1903 (Mr. Gericke conductor), and at a Boston Opera House Concert, February 16, 1893 (Mr. Weingartner conductor).

The pictures besides "The Island of the Dead" that moved Reger to composition are "The Hermit Fiddling before the Statue of the Madonna," "Sport of the Waves," and "Bacchanale."

"The Fiddling Hermit" and "Sport of the Waves" suggested the second and third of the Böcklin Fantasias by Felix Woyrsch, mentioned above.

Liszt was one of the first, if not the first, to express a painting in tones. Thus Andrea Orcagna's "Triumph of Death" inspired Liszt's "Dance of Death" for pianoforte and orchestra; Kaulbach's "Battle

of the Huns," the symphonic poem of the same title; a picture in the Cologne Cathedral, the "March of the Three Kings" in "Christus"; Overbeck's cycle of paintings, "The Seven Sacraments"; the famous picture of Raphael, the pianoforte piece, "Sposalizio"; the Medicean statue of Giuliano, Duke of Nemours, the pianoforte piece, "Il Penseroso." Fritz Volbach's "Raphael," suggested by three Madonnas of that painter, was performed in Boston by the Handel and Haydn Society, February 19, 1905.

Arnold Böcklin was born, the son of a highly respectable merchant, at Bâle on October 16, 1827. He died at his villa in San Domenico, near Florence, on January 16, 1901, and he is buried at Florence in the Evangelical Cemetery. He studied for two years at Geneva, then at Düsseldorf under the landscapist J. W. Schirmer, then at Antwerp, then at Brussels, where he studied figure-painting. He was in Paris during the bloody days of 1848, and he then returned to Bâle to perform his military service. The remaining years were thus spent: Rome, 1850–58, with a short stay at Bâle in 1852; 1858, Munich and Hanover; 1859–60, Munich; 1860–62, Weimar, whither he was called to be professor at the newly founded art school; Rome, 1862–66; Bâle, 1866–71; Munich, 1871–74; Florence, 1874–85; Zürich, 1888–92; 1892 till his death, Florence. He died crowned with titles and honors. He married "a luxuriantly beautiful Trasteverina," and her beauty and that of his daughter Angela served him in his work.

Much has been written about Böcklin. An essay by Christian Brinton, published in the *Critic* (New York), tempts one to quotation:—

"Arnold Böcklin was able to develop a national art, an art specifically Germanic, because he had the magic to impose his dream upon his fellow-countrymen, and because that dream was the reflex, the embodiment, of all the ineffable nostalgia of his race, not alone for the cream-white villas of Italy, the fountains and the cypresses, but for the gleaming marbles and golden myths of Greece. His art is merely another version of that *Sehnsucht* which finds voice in the ballads of Goethe, the prose fancies of Heine, or the chiselled periods of Winckelmann. Once again it is the German viewing Greece through Renaissance eyes. The special form under which Böcklin's appeal was made implied a reincarnation, under actual conditions, of the classic spirit. He realized from the outset that the one way to treat such themes was to retouch them with modern poetry and modern passion. Pan, Diana, Prometheus, monsters of the deep and grotesques of the forest, were made vital and convincing. He quickened much that had become blurred or rigid, he even made it possible for a stray centaur to dash through the streets of Berlin. He fused into one the national thirst for myth and the national taste for antique beauty. While in essence Böcklin's art is romantic, it is free from the routine faults of romanticism. His sense of form is Grecian, and his color entirely modern in its breadth and brilliancy.* The persuasive charm of his classic scenes is chiefly due to the anti-classic and often frankly humorous, Dionysian manner in which they are presented. . . . The formula of Böcklin's art consists in peopling sea or sky, shore or wood, with creatures of tradition or of sheer imagination. Its animus is a *pantheistische Naturpoesie*, illustrating the kinship of man and nature, a conception both Hellenic and Germanic, which

* There are many painters and critics who would dispute this statement about Böcklin's color.—P. H.

arose from a blending of that which his spirit caught at in the world about him and that which came through the gates of fancy and of fable, From the ardent school days in Basel to those last quiescent afternoons on the heights of Fiesole, Böcklin clung to the classics, to the golden treasure-houses of Latin and of Greek. . . . First and last Böcklin was a colorist. He chose by instinct only the most alluring hues,—the pure radiance of far stars, the vivid grotto-blue of the sea, the copper-brown of a faun's skin, or the viridescence of water serpent. No man studied nature more closely or surprised so many of her secrets. The Campania, the clear vistas of the Oberland, foam-lashed rocks along the Tuscan coast, here a dark stretch of wood, there a splash of light, all produced an accumulation of stimuli which, coupled with an indelible memory and remarkable powers of visualization, made Böcklin one of the few really sovereign colorists. . . .

"Arnold Böcklin was a tall, powerfully moulded man, with dark hair, and deep, blue-gray eyes. He cared as little for the conventional in life as for the quotidian in art. He was essentially an isolated, taciturn nature. In conversation he was diffident and often constrained, though at times he showed abundant humor. What is called society, he abhorred. . . . At sixty he was all but unknown; by the seventieth birthday his name was on every lip from the Alps to the Baltic. . . . Wherever he chanced to be, Böcklin led the life of a normal Swiss bourgeois. His tastes were simple, even severe. He had small liking for the panoramic accompaniments, the sumptuous atrocities, which so appealed to Makart or Munkacsy. His studio was bare and workmanlike. For him not only was the kingdom of heaven, but in large measure the kingdom of earth within. Böcklin had but one dissipation—a consuming desire to solve the problem of aëronautism. His taste for science and particularly for mathematics was strong; and sometimes, as at Weimar, he almost wholly neglected painting, in the pursuit of Icarian fancies."

It may be added that Böcklin tried his hand at polychrome sculpture and published a defence of colored statuary.

* * *

Rachmaninoff's musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of Petrograd, and he studied the pianoforte there with Denyanski, but in 1885 he left this conservatory to enter the one at Moscow. There he studied the pianoforte, first with Zvireff, a pupil of Liszt, and afterward with Alexander Siloti,* a cousin of Rachmaninoff. His teachers in composition were Arensky and Tanéïeff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera "Aleko" in one act (with the libretto after Pushkin). He then travelled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, "The Cliff," based on Lermontoff's poem, and appeared as pianist at the Philharmonic Concert, April 19. In 1902

* Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tschaikowsky's Concerto for pianoforte, G major, No. 2, Op. 44. He gave three concerts here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tschaikowsky's Trio, Op. 50).

he appeared at Vienna as a pianist, and in 1907 visited Paris. In 1897 he was appointed conductor at the Moscow Private Opera, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. He has visited Petrograd and Moscow to conduct concerts of the Philharmonic Association in the former city and of the Imperial Musical Association in the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8, 1909.

His first appearance in Boston was at his recital in Symphony Hall, November 16, 1909, when he played his Sonata in D minor, Op. 28; Mélodie, Humoresque, Barcarolle, Polichinell; and Four Preludes, D major, D minor, C minor, C-sharp minor. He played in Boston at a concert of the Boston Symphony Orchestra, December 18, 1909, when his second pianoforte concerto, Op. 18, was heard here for the first time, and at this concert he conducted his symphonic poem, "The Island of the Dead," which was then performed for the first time in Boston. At Mrs. Hall McAllister's Musical Morning, January 10, 1910, at the Hotel Somerset, he played his own Mélodie, Barcarolle, Humoresque, and Preludes in F-sharp minor, G minor, C-sharp minor.

His pianoforte concerto in F-sharp minor, No. 1, was played in Boston at a concert of the Boston Symphony Orchestra, December 17, 1904, when Mr. Carlo Buonamici was the pianist, and his song, "Von Jenseits," was sung by Miss Muriel Foster at a concert of the Boston Symphony Orchestra in Boston on April 2, 1904.



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But the name of Rachmaninoff was known in Boston earlier through performances of his pianoforte pieces. Mr. Siloti played the Prelude in C-sharp minor at his recitals in Steinert Hall, February 12, February 14, and March 12, 1898, and on February 14, 1898, he played the Valse, Op. 10. Mr. Rachmaninoff's Elegiac Trio (in memory of Tschaikowsky) was produced in Boston, December 20, 1904, at a concert of the Eaton-Hadley Trio (Mrs. Jessie Downer-Eaton, pianist, Mr. Louis Eaton, violinist, Mr. Arthur Hadley, of the Boston Symphony Orchestra, violoncellist). His Sonata for Violoncello and Pianoforte, Op. 19, was first played in Boston, December 13, 1905, by Mr. Arthur Hadley and Mrs. Downer-Eaton. Songs and pianoforte pieces by Rachmaninoff have appeared from time to time on recital programmes.

A scene from his opera, "The Miser Knight," was performed for the first time in America at the Boston Opera House, March 11, 1910, Mr. George Baklanoff, baritone; Mr. Arnaldo Conti, conductor. A performance of "Don Pasquale" preceded. The scene was performed several times afterward at this opera house, always with Mr. Baklanoff.

His symphony in E minor, No. 2, Op. 27, was performed for the first time in the United States by the Russian Symphony Society, New York, January 14, 1909. It has been performed here at Symphony Concerts, October 15, 1910; November 5, 1910; March 30, 1912; December 20, 1913. On November 28, 1909, his new pianoforte concerto, D minor, No. 3, was performed for the first time anywhere at a concert of the New York Symphony Orchestra in New York, and he was the pianist.

His Fantasia, "The Cliff," was performed in New York by the Russian Symphony Orchestra, January 28, 1904, and it was played afterward by this orchestra.

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AT 8.00

PROGRAMME

Haydn Symphony in E-flat major (B. & H. No. 1)

I. Adagio: Allegro con spirito.
II. Andante.
III. Menuetto: Trio.
IV. Allegro con spirito.

Gluck Ballet Suite No. 2 (put together by Gevaert)

III. Tambourin from "Iphigénie en Aulide."
IV. Gavotte from "Armide."
V. Chaconne from "Iphigénie en Aulide" and "Orphée."

Mozart . . . Concerto in D major, No 4, for Violin (K 218)

I. Allegro.
II. Andante cantabile.
III. Rondo. Andantino grazioso.

Handel . Concerto in F major for Strings and Two Wind Orchestras (edition of Gustav F. Kogel)

I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

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Symphony in E-flat major (B. & H., No. 1) . . . Joseph Haydn

(Born at Rohran, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony was composed for Salomon's concerts in London and it was produced at one of these concerts in 1795. Known as No. 1 in Breitkopf & Härtel's catalogue, it is No. 8 in the catalogue of the Philharmonic Society of London.

The symphony is known in Germany as the one "mit dem Paukenwirbel" (with the drum-roll), but it should not be confounded with the one in G major, "The Surprise," which is called in Germany the symphony "mit dem Paukenschlag" (with the drum-stroke).

The precise date of the first performance of this symphony in London is not known. The first Salomon concert in 1795 was on February 2. Two extra concerts were given on May 21 and June 1. Haydn's last benefit was on May 4, and he said of it in his diary: "The whole company was delighted, and so was I. I took in this evening four thousand gulden [about $2,000]. One can make as much as this only in England." Unfortunately, the programmes of some of the Salomon concerts could not be found even by the indefatigable Pohl when he was collecting the material for his "Mozart und Haydn in London" (Vienna, 1867), and we are without information concerning the history of some of the symphonies. Furthermore, the terms "overture" and "symphony" were used loosely by programme-makers of that period. Many of Haydn's symphonies played during his sojourn in London were announced as "overtures," although the music lexicons of the eighteenth century do not speak of the terms as synonymous. Sometimes on a programme there would be two announcements of overtures by Haydn. The first overture would be the first movement of a symphony, and the other movements of it would be announced as "overture" at the beginning of the second part of the programme. Symphonies were thus divided for many years. In Vienna in 1839 the first two movements of Schubert's Symphony in C major were separated from each other by an aria from "Lucia di Lammermoor," sung by Miss Tuczek.

This symphony was played for the first time at the Boston Symphony Orchestra concerts on November 14, 1891.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

There is an Introduction, E-flat, Adagio, 3-4, which begins with a long drum-roll. The chief theme follows,—double-basses, 'cellos, bassoons,—and this theme is used, contrary to the custom of the period, in the movement that follows. The chief theme of this following movement, Allegro con spirito, 6-8, is given immediately to the first violins, and a subordinate theme derived from it appears soon after in the oboes. The second independent and important theme (B-flat major), also of a gay character, is given out by first violins and oboe. The working-out section begins with an elaboration of the first chief theme of the allegro. The Introduction theme appears pianissimo in the basses, and the second chief theme is introduced in D-flat major. The repetition is developed in orthodox fashion until the reappearance of the first measures of the introductory Adagio. The first notes of this introductory theme with changed rhythm begin the short coda, Allegro con spirito.

The second movement, Andante, 2-4, opens in C minor with a theme that is afterward varied in major and in minor. This theme is a simple song sung by the violins. The third variation is a violin solo. The fifth and last variation is in C major.

The menuetto is in E-flat, 3-4. In the slight development of the chief theme a measure of this theme is used with emphasis. The trio is also in E-flat.

Finale, E-flat, Allegro con spirito, 2-2. Horns play the harmonic support of the first theme, which enters in the fifth measure, given out by violins. A secondary motive is taken from this theme. The first section is not repeated. The thematic material used in the working-out section is taken solely from the chief theme. The coda is short.

* * *

Haydn's name began to be mentioned in England in 1765. Symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland —an auspicious name—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, the "Hamberger" house * in which Beethoven also once lived, a man appeared, and said: "I am Salomon from London, and come to fetch you with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiently for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse† in August of that year. He was buried in the

* This house lay on the so-called Wasserkunst bastion and was numbered 1196. It has disappeared. Johann Nepomuk Hamberger was the Registrar of the Lower Austrian Deposit Bank, and a friend of Haydn.

† Beethoven had written a long letter to him on June 1st of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."

cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

TAMBOURIN, GAVOTTE, AND CHACONNE, NOS. III., IV., V., FROM BALLET SUITE, NO. 2 GLUCK-GEVAERT

(Christoph Willibald, Ritter von Gluck, born at Weidenwang, near Neumark, Upper Palatinate, July 2, 1714; died in Vienna, November 15, 1787.

François Auguste Gevaert, born at Huysse, near Oudenarde, Belgium, July 31, 1828; died at Brussels, December 24, 1908.)

The five movements of this suite consist of *airs de ballets* from operas by Gluck. No. I., Air, No. II., "Danse des Esclaves," No. III., Tambourin, and No. V., Chaconne, are taken from "Iphigénie en Aulide." No. IV., Gavotte, is taken from "Armide."

Gevaert has preserved almost uniformly the original form.

No. III. Tambourin. Presto, D major, 2-2. This is the fifth air in the grand ballet, Act III., Scene 8, of "Iphigénie en Aulide." It alternates with the sixth air in D minor. It is scored for piccolo, two bassoons, two horns, tambourin, and the usual strings. The tambourin is indicated only by the title in the original score, and no part is written for it. The tambourin is an old dance popular on the French stage of the eighteenth century. The melody was gay and lively. At the moment the flutes imitated the "fluitet," or "flaiutet," or "galoubet" of Provence, the bass marked strongly the note of the tambourin, or "tamboron." This tambourin of Provence should not be confounded with the familiar tambourine. The former is a long drum of small diameter, beaten with a stick in one hand, while the other hand plays the galoubet, a pipe with three holes, which are covered by the thumb, index finger, and the middle one. Prætorius attributes an English origin to the galoubet. The music for this instrument is written two octaves lower than the real sound, and the instrument has a chromatic scale of at least an octave and four notes. The tambourin, as a rule, has no snare. When there is one, it is a single cord stretched across the upper end of the drum. The player (le tambourinaire) bears the drum suspended from his left forearm; he beats with his right, and holds the galoubet in his left. If he plays the galoubet, he is called an "Escoular." To play the two instruments together is called "tutupomponeyer," and Daudet in "Port Tarascon" gives the transport ship the name "Tutupanpan," a name expressive of the sound of the two instruments. Bizet in "L'Arlésienne" gives an imitation of galoubet and tambourin, substituting the piccolo in the place of the former. For a further description of the instruments, their history, literature, and the manner of playing them, see "Lou Tambourin," by F. Vidal (Avignon, s. d.), "Notice sur le Tambourin," by "Un Tambourinaire,"—de Lombardon-Montezan (Marseilles, 1883), and Alphonse Daudet's romance "Numa Roumestan."

The Tambourin, the dance, was a stage dance. Folk-dances of Provence were the Olivettes, the Lacets, the Quenouilles, the Soufflets, the Joûte, the Cocos, the Cerceaux, the Folies Espagnoles, the Farandole, and all Branles for which the tambourin, the instrument, was used. As a stage dance, the tambourin was most popular, so that, according to rule, every opera at the Académie Royale de Musique had passepieds in the prologue, musettes in the first act, tambourins in the second, and chaconnes and passepieds in those remaining. Marie Anne Camargo was famous for dancing the tambourin.

There is a celebrated tambourin in Rameau's "Pieces for Clavecin," and the composer introduced it afterward in his opera-ballet "Les Fêtes d'Hébé" (Paris, 1739). There is still another in Berton's "Aline, Reine de Golconde" (Paris, 1803). A still more celebrated one is in Adam's "Le Sourd" (Paris, 1853) with the couplets beginning:—

Sur le pont
d'Avignon,
En cadence
L'on y danse;
Sur le pont
D'Avignon
L'on y danse
Tous en rond.

A tambourin from Grétry's "Céphale et Procris," heroic ballet (Versailles, 1773) arranged by Felix Mottl, was performed in Boston at a Symphony Concert, November 14, 1908, Mr. Fiedler conductor. Mr. Fritz Kreisler has played in Boston transcriptions for violin of tambourins by Rameau and Leclair.

No. IV. Gavotte. Moderato, F major, 2-2. This movement is a short ballet movement in Act IV., Scene 2, of "Armide." It is not easy to see why Gevaert calls it a gavotte: it is not in customary gavotte rhythm, and in the early edition (Des Lauriers) of the score the movement is simply headed "Andante," while the direction "D. c. La Musette" stands at the end of the second part. The term "Musette" applies to the first part on account of the constantly repeated note of the violas, which makes a drone middle-part. The movement is scored for two bassoons and the usual strings. Gevaert directs that only a third of the usual number of strings be employed. Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus, played on the harpsichord, violin, etc., and danced. "The effect is a most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their digressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but it is not so bad as those for the fiddle."

The gavotte was orginally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of branle. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Cellier informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous, and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance.

Two gavottes by Gluck * and Grétry † became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists to-day was invented by Vestris; it is not easy to perform; but an arrangement invented in Berlin, the "Kaiserin Gavotte," has been danced at the court balls.

Fertiault described the gavotte as the "skilful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tabalature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pantomime, "Les Petits Riens," with music written by Mozart in Paris, which was produced at the Opéra, Paris, June 11, 1778. The music, supposed for a long time to be lost, was discovered in the library of the Opéra in 1873. The score includes a *Gavotte joyeuse*, allegro vivo, 2-4; a *Gavotte gracieuse*, andante non troppo, 6-8; a *Gavotte sentimentale*, andante, 4-4; in each instance the gavotte begins on an offbeat. As a rule, the gavotte was in 4-4 or 2-2.

Late instances of the use of the gavotte in orchestral music are Edward Elgar's "Contrasts—the Gavotte A.D. 1700 and 1900" (published in 1899) and Georg Schumann's "In Carnival Time"—second movement—(produced in 1899).

No. V. This movement is the Grande Chaconne, Allegro moderato, in D major, 3-4, which closes the ballet in "Iphigénie en Aulide" Act III., Scene 8, and also the final ballet in "Orphée." It is long and brilliant, and is based on two contrasted themes. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

The chaconne was often danced at the end of French heroic operas in the eighteenth century. As a form of musical composition, it has been confounded with the passacaglia. The terms, however, are not interchangeable, and in the definitions confusion reigns. (The various forms of the two words are here preserved.)

J. J. Rousseau, "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well-marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures,

* In "Iphigénie in Aulis" (1774).

† The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor, without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE, a kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Campan, "Dictionnaire de Danse," Paris, 1787: CHACONNE, an air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Brevier der Tanzkunst," 1879: The CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful."* It spread so fast that early in the seventeenth century it well-nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the ball-room, its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musiciana," 1899: The CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three-time. The word is derived from "passa calla," a Spanish term for street-song. A

*Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659; "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mutchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.—P.H.

passacaille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode."*

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE. The Spanish word *passacalle*, which properly signifies *passe-rue* or *vaudeville*, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words passecaille and chaconne were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half-unbuttoned.

The New English Dictionary: CHACONNE, also chacon, chacoon, chacona. (French chaconne, adaptation of the Spanish chacona according to Spanish etymologists, adaptation of the Basque "chucun," pretty.)

"Iphigénie en Aulide," "Tragédie-opéra" in three acts, text by Bailli Du Rollet (after Racine), was performed for the first time at the Paris Opéra on April 19, 1774. The cast was as follows: Iphigénie, Sophie Arnould; Clytemnestre, Mlle. du Plant; Achille, Legros; Agamemnon, L'Arrivée; Calchas, Gelin; Patrocle, Durand. The dancers were Mmes. Guimard, Allard, Heinel, Peslin; Messrs. Vestris, Gardel.

"Armide," tragedy in five acts, text by Quinault, music by Gluck, was performed for the first time at the Paris Opéra, September 23, 1777. The cast was as follows: Armide, Mlle. Le Vasseur; Phénice, Mlle. Le Bourgeois; Sidonie, Mlle. Chateauneuf; La Haine, Mlle. Durancy; Renaud, Legros; Hidraot, Gelin; le Chevalier danois, Lainé; Ubalde, L'Arrivée; un démon, un plaisir, Mlle. Saint-Huberti (débuts). The dancers were Mmes. Guimard, Asselin, Allard, Peslin, Heinel; Messrs. Vestris, Gardel.

"Armide" was produced at the Metropolitan Opera House, New York, November 14, 1910. The cast was as follows: Armide, Mme. Fremstad; Phénice, Mme. Maubourg; Sidonie, Miss Sparkes; La Haine, Mme. Homer; Renaud, Caruso; Hidraot, Amato; le Chevalier danois, Bada; Ubalde, Gilly; un plaisir, Miss Gluck. Arturo Toscanini conducted.

For a full and curious account of the ballet at the Paris Opéra, with biographical sketches of the Vestris family, Mlle. Allard and Mlle. Heinel, see "Les Vestris" by Gaston Capen (second edition, Paris, 1909). See also "La Guimard," by Edmond de Goncourt (Paris, 1893). For an earlier period, see "Mlle. Sallé," by Émile Dacier (second edition, Paris, 1909), a documentary and valuable work. "La Camargo," by Gabriel Letainturier-Fradin (Paris, *s. d.*, but published in 1908), is more like a romance of gallantry and of little historical value.

*In Gluck's "Alceste" (Act II., Scene 1) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.—P.H.

Concerto in D major for Violin, No. 4 (K. 218).

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart composed five violin concertos at Salzburg in 1775: B-flat major (K. 207), April; D major (K. 211), June; G major (K. 216), September; D major (K. 218), October; A major (K. 219), December. The title of the autograph manuscript runs as follows: "Concerto per il Violino del Sgr. Cavaliere Amadeo Wolfgango Mozart nel Octobre 1775 à Salisburgo." The accompaniment of the five concertos is scored for the same instruments, two oboes, two horns, strings, but two flutes are introduced in the Adagio of the Concerto in G major. In 1776 Mozart wrote a sixth concerto—E-flat major—with an accompaniment scored for flute, two oboes, two bassoons, two horns, and strings.*

These concertos were undoubtedly written for Mozart's own use. As a child, he played the violin as well as the forerunners of the pianoforte, and on his tour in 1763 he played the violin in public. His first published composition was a sonata in C major for pianoforte and violin (K. 6). The one in C major in its primitive form was for the clavecin alone. This and one in D major were dedicated to the Princess Victoire of France.

The characteristics of the series of Salzburg concertos are the same. The concertos are in three movements, Allegro, Andante or Adagio, and Rondo. The first movement is the one most developed, although it might be considered as in aria form rather than the form befitting a first movement of a symphony. There is the customary alternation between tutti and solo passages. The structure is more compact than that of the Aria, and has more life. The "passage" measures grow out of the themes, play about them, or are closely related to them. The second movement requires the expressive playing of sustained melody, and is of a cheerful character. The Finale is in Rondo form and in joyful mood.

I. Allegro, D major, 4-4. The movement opens with an orchestral exposition. The chief theme is proclaimed in octaves by the full orchestra, and the second theme in D major is given to the strings. The solo instrument enters with the chief theme, which is in two sections. The solo violin plays the second theme (A major). There is much passage-work for violin in the development section, and the recapitulation section begins with the second theme.

II. Andante cantabile, A major, 3-4. The first theme is given out by the orchestra. The solo violin shares in it a little later, and introduces the second theme in E major.

III. Rondo, Andantino grazioso, D major, 2-4. The solo violin announces the first theme. Messrs. de Wyzewa and de Saint-Foix maintain that this little aria was inspired by the famous varied Andante in Haydn's "Imperial" Symphony (1774). The tempo becomes Allegro ma non troppo, 6-8. There is a new idea in A major for the solo violin. The Andantino material returns, and is again followed by that of the Allegro. There are other changes in tempo and a new

*A seventh concerto was discovered by Dr. Kopfermann in 1907, but there is some doubt as to its genuineness. Concerning the authenticity of this Concerto in D major (K. 271 a), said to have been written by Mozart at Salzburg in July, 1777, see "W. A. Mozart: 1756–1777," by T. de Wyzewa and G. de Saint-Foix (Paris, 1912), vol. ii. pp. 375–376.

subject, G major, for the violin. At the end the subject first heard in the Allegro ma non troppo is presented.

In 1775 Mozart was working diligently at the violin, to please his father. One of Mozart's duties at the court was to play the violin. This he disliked to do. His father, an excellent violinist and author of the celebrated treatise "Versuch einer gründlichen Violonschule" (Augsburg, 1756), encouraged his son: "You have no idea how well you play the violin; if you would only do yourself justice, and play with boldness, spirit and fire, you would be the first violinist in Europe." This was in answer to a letter from Munich, in which Mozart had written: "I played as though I were the greatest fiddler in Europe." In 1777 the father reproached him for neglecting the violin. In Vienna Mozart preferred to play the viola in quartets.

And it was in 1777 that Mozart wrote of one Franzl whom he heard playing a violin concerto in Mannheim: "You know I am no great lover of difficulties. He plays difficult things, but one does not recognize that they are difficult, and imagines that one could do the same thing at once; that is true art. He also has a beautiful round tone,—not a note is missing, one hears everything; everything is well marked. He has a fine staccato bow, up as well as down; and I have never heard so good a double shake as his. In a word, though he is no wizard, he is a solid violinist."

The manuscript of this concerto is in Berlin.

This concerto was played in Boston at concerts of the Boston Symphony Orchestra by Mr. Sylvain Noack, April 20, 1912 and Mr. Kreisler, November 29, 1913. The first performance in Boston was at a concert of the Harvard Musical Association, February 26, 1874, when Mme. Camilla Urso was the solo violinist.

For a full account of Mozart as a violinist and an elaborate study of his violin concertos, see the great work of Messrs. de Wyzewa and de Saint-Foix, to which reference has already been made.

Concerto in F major for Strings and Two Wind Orchestras.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Extracts from this work—Pomposo, Allegro; Allegro ma non troppo; Largo; A tempo ordinario; Allegro—were performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, December 26, 1891.

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.* It was performed for the first time in Boston, December 28, 1907, Dr. Muck conductor.

* Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.* . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing;

* Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P. H.



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but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lully's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo.* It partakes of the nature of a Siciliano. The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

* At the concert on December 28, 1907, all the violins played.

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WITH HISTORICAL AND DESCRIPTIVE
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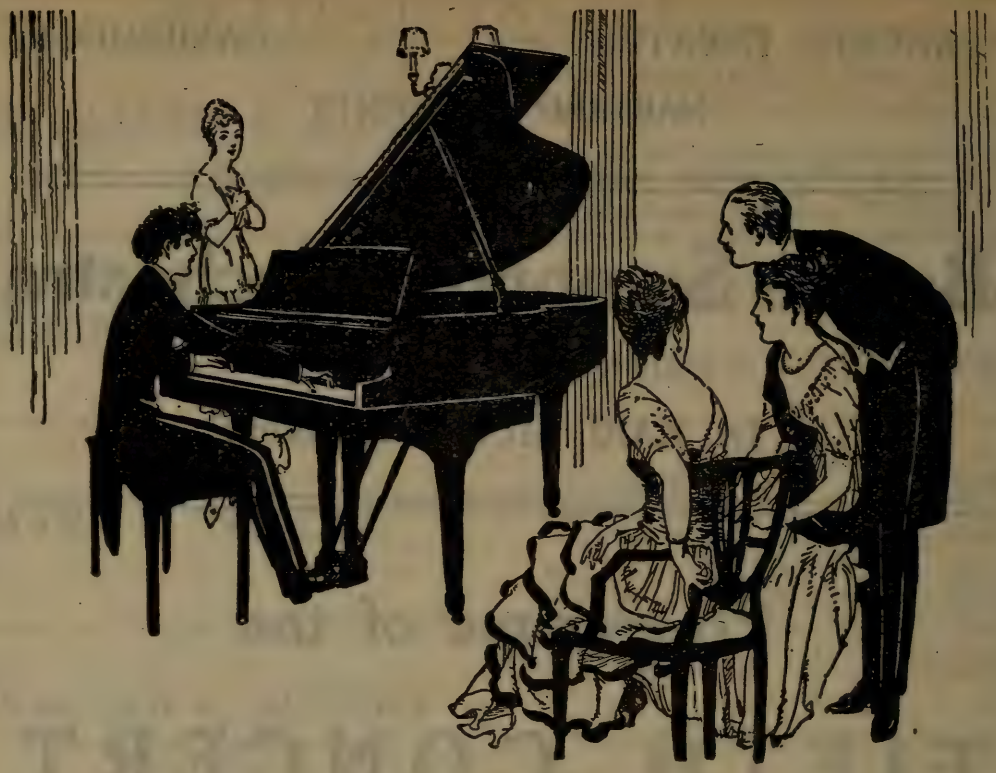


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Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

FIFTH CONCERT

THURSDAY EVENING, FEBRUARY 3

AT 8.00

PROGRAMME

Debussy "La Mer," Trois Esquisses Symphoniques

I. De L'aube à midi sur la mer (From Dawn till Noon on the Ocean).
II. Jeux de vagues (Frolics of Waves).
III. Dialogue du vent et de la mer (Dialogue of Wind and Sea).

Liszt–Busoni . . . Spanish Rhapsody, for Piano and Orchestra

Mozart Symphony, E-flat major (K. 543)

I. Adagio; Allegro.
II. Andante.
III. Minuetto: Trio.
IV. Finale: Allegro.

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There will be an intermission of ten minutes after the Debussy selection

"The Sea" (Three Orchestral Sketches): I. From Dawn till Noon on the Ocean; II. Frolics of Waves; III. Dialogue of Wind and Sea Claude Debussy

(Born at Saint-Germaine (Seine and Oise), France, August 22, 1862; now living at Paris.)

These orchestral pieces ("La Mer: I. De l'aube à midi sur la mer; II. Jeux de vagues; III. Dialogue du vent et de la mer,—trois esquisses symphoniques") were performed for the first time at a Lamoureux Concert in Paris, October 15, 1905. The concert, the first of the season of 1905–06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Camille Chevillard conducted. Debussy has conducted performances.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy first conceived the idea of writing them in 1903.

The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra led by Dr. Muck on March 2, 1907. "La Mer" was performed again that season by request on April 20, 1907. There was a later performance on March 1, 1913.

"From Dawn till Noon on the Ocean" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waves" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a Glockenspiel (or celesta), two harps, and strings.

"Dialogue of Wind and Sea" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, one double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, Glockenspiel, two harps, and strings.

These sketches are impressionistic. The titles give the cue to the hearer. As M. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can any one analyze logically creations which come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, M. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitateur, and his art rests

almost wholly on the association of musical ideas whose relations are clearly perceived only in a state of semi-consciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French, pictorial and literary to that degree of disembodiment where sound is only a cabalistic sign."

Whether you dispute or agree to this characterization of Debussy's art,—the comparison of his art with that of Berlioz is at least surprising if it be not inexplicable,—M. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's themes without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as translated by Thomas Taylor: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

The question for the hearer to determine is whether Debussy and the ocean are on confidential terms.

W. E. Henley wrote in ("Views and Reviews: Longfellow"): "The ocean as confidant, a Laertes that can neither avoid his Hamlets nor bid them hold their peace, is a modern invention. Byron and Shelley discovered it; Heine took it into his confidence, and told it the story of his loves; Wordsworth made it a moral influence; Browning loved it in his way, but his way was not often the poet's; to Matthew Arnold it was the voice of destiny, and its message was a message of despair; Hugo conferred with it as with an humble friend, and uttered such lofty things over it as are rarely heard upon the lips of man. And so with living lyrists, each after his kind. Lord Tennyson listens and looks until it strikes him out an undying note of passion or yearning or regret:

Sunset and evening star,
And one clear call for me.

Mr. Swinburne maddens with the wind and the sounds and the scents of it, until there passes into his verse a something of its vastness and its vehemency, the rapture of its inspiration, the palpitating, many-twinkling miracle of its light; Mr. William Morris has been taken with the manner of its melancholy; while to Whitman it has been 'the great Camerado' indeed, for it gave him that song of the brown bird bereft of his mate, in whose absence the half of him had not been told to us. But to Longfellow alone was it given to see that stately galley which

Count Arnaldos saw; his only to hear the steersman singing that wild and wondrous song which none that hears it can resist, and none that has heard it may forget. Then did he learn the old monster's secret,—the word of his charm, the core of his mystery, the human note in his music, the quality of his influence upon the heart and the mind of man; and then did he win himself a place apart among sea poets."

Mr. Felix Borowski, the learned and instructive writer of the programme books of the Chicago Orchestra, has drawn up a list of purely orchestral pictures of the ocean, "which is, it is to be feared, incomplete: Among the sea symphonies are Rubinstein's 'Ocean' symphony; 'Ocean,' symphony by Ferd. Pfohl; 'Ocean,' symphony by Noetzel; 'Von der Nordsee,' by Friedrich E. Koch; 'Nordseefahrt,' by Jules de Swert; 'An die Adria,' of Franz Mikorey, and 'Sinfonia Marinaresca,' by Antonio Scontrino. 'La Mer,' by Paul Gilson, and 'Des Meeressang,' by Jan Brandt-Buys, are symphonic sketches. There are symphonic poems—'Am Meer,' by Klaus Pringsheim, and 'The Great Silence,' by Alphonse Diepenbrock, which is based on the sentence of Nietzsche, 'Here is the sea; here we can forget the town.' Two symphonic sketches—'Meergrus' and 'Seemorgen,' were written by Max Schillings, and, under the name of orchestral sketches, Debussy published 'La Mer.' 'La Mer' was also the title given by Glazounow to an orchestral fantasie.

"'The overtures include Mendelssohn's 'Calm Sea and Prosperous Voyage' and 'Fingal's Cave' (The Hebrides), and Alexander C. Mackenzie's nautical overture, 'Britannia.' Works not classed in the foregoing category are William H. Bell's 'Mother Carey' (Three Sailor Pieces) and Robert Radecke's 'Am Strande.'" To these pieces might be added Rimsky-Korsakoff's "Sadko," symphonic poem, and the sea-music in "Scheherazade."

RHAPSODIE ESPAGNOLE: FOLIES D'ESPAGNE ET JOTA ARAGONESE.
FRANZ LISZT
ARRANGED AS A CONCERT PIECE FOR PIANOFORTE AND ORCHESTRA BY
FERRUCCIO BUSONI

(Liszt: born at Raiding near Oedenburg, Hungary, October 22, 1811; died July 31, 1886, at Bayreuth. Busoni: born at Empoli, near Florence, April 1, 1866; still living.)

Liszt travelled in Spain in 1844–45, and was thereby moved to compose for the pianoforte his "Reminiscences d'Espagne," which he played at the eighth of a series of concerts in Vienna on March 31, 1846. These sketches were the basis of his "Rhapsodie Espagnole" for the

pianoforte, composed, it is said, at Rome about 1863. There is no record of the publication of this Rhapsody in Liszt's lifetime.

Mr. Arthur Friedheim, to whom Busoni's arrangement is dedicated, revised or arranged the manuscript. In 1874 Anton Seidl's transcription for orchestra was published.

Mr. Busoni's arrangement for pianoforte and orchestra was first performed (from manuscript) at a concert of the Boston Symphony Orchestra in Boston, January 27, 1894, Mr. Busoni pianist, Mr. Emil Paur conductor. According to Mr. Apthorp's programme book in the arrangement as then played, the Jota preceded the Folies d'Espagne, and it is evident that Mr. Busoni made important changes before the work was published.

The orchestral portion is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, tambourine, castanets, twelve first violins, ten second violins, eight violas, six violoncellos, six double basses.

The Rhapsody begins lento, 3-4, with a free introduction including a long cadenza for the pianoforte.

I. Folies d'Espagne, Andante moderato, 3-4. "Folies d'Espagne" is a term often applied by composers of long ago to variations on a tune. The Spanish dance known by this name was performed by a single person, who danced to the flute and castanets. It was a lively dance in three-four time with hurried steps. The name was given in 1830 to a contra-dance which had some success. Corelli's theme for twenty-two variations, "Follia," is well known. The same bass and air are found in music by Vivaldi, and Farinelli, the uncle of the singer.

II. Jota Aragonese, D major, 3-8. This Jota—see Glinka's "Jota Aragonese," in which the chief subject is the same as Liszt's dance melody—begins lightly in the pianoforte, and is then taken up by the woodwind. A pause precedes the section Un poco meno allegro, that begins with a cadenza for the solo instrument. There is a new melody, Allegretto piacevole. The Jota returns, and in the climax the Folies theme is heard.

The Jota is one of the most popular of North Spanish dances. According to tradition, it originated in the twelfth century, and it is attributed to a Moor named Aben Jot,* "who, expelled from Valencia owing to his licentious singing, took refuge in a village of Aragon. There his effort was received with enthusiasm, while in Valencia the governor continued to impose severe punishments on its performance."

Almost every town in Spain has its own Jota, but the best known is the Jota Aragonese, the national dance of Aragon, and it originated, as some think, in the Passacaille.

* Other derivations are given.

La Jota en el Aragon
Con garbosa discrecion.

This couplet, says Gaston Vuillier, indicates at once the modesty and the vivacity of the dance, which is distinguished "by its reticence from the dance of Andalusia." The Jota is danced not only at merry-makings, but at certain religious festivals and even in watching the dead. One called the "Natividad del Señor" (nativity of our Lord) is danced on Christmas Eve in Aragon, and is accompanied by songs, and Jotas are sung and danced at the cross-roads, invoking the favor of the Virgin, when the festival of Our Lady del Pilar is celebrated at Saragossa.

The Jota has been described as a kind of waltz, "always in three time, but with much more freedom in the dancing than is customary in waltzes." Albert Czerwinski says it is danced by three persons; others say, and they are in a great majority, that it is danced by couples. Major Campion, in his "On Foot in Spain," says: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany with a whining, nasal, drawling refrain and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrês* the better, and you repeat and go on till one of you tires out." The dance is generally accompanied by guitars, bandurrias, and sometimes with castanets, pandereta (a small tambourine), and triangle. Verses have been sung with the dance from time immemorial, and they either have been handed down with the particular tune of the locality, or they are improvised. These *coplas* are sometimes rudely satirical. For example: "Your arms are so beautiful, they look like two sausages, like two sausages hanging in winter from the kitchen ceiling."

The Aragonese * are proud of their dance.

Dicen que las Andaluzas
Las mas talentosas son,
Mas en gracia las esceden
Las muchachas del Aragon!

Los que ensalzan la cachucha
De Cadiz y de Jerez,
Cierto es que bailar no vieron
La Jota una sola vez.

*Richard Ford, who spoke in 1845 of Aragon as a disagreeable province inhabited by a disagreeable people, described their Jota as "brisk and jerky, but highly spirit-stirring to the native, on whom, when afar from Aragon, it acts like the Ranz des Vaches on the Swiss, creating an irresistible nostalgia or homesickness."

(The Andalusian women are the more accomplished, it is said, but the girls of Aragon are the more graceful. Those who boast of the Cachucha of Cadiz and of Jerez have surely never seen the Jota danced.)

Chateaubriand said that the Jota was woven together out of passionate sighs, and the Aragonese believe that a pretty girl dancing the Jota "sends an arrow into every heart by each one of her movements."

Chabrier's "España" is based on a Jota and Malagueña.

ENTR'ACTE.

MUSICAL WATERWHEELS.

(From the *Pall Mall Gazette* of May 13, 1915.)

The phrase is not mine. I owe it to a distinguished musician who sat next to me during a recent concert, and to whom, if he honors me by reading these lines, I tender sincere thanks. It expresses very vividly a perennial element in music, for which a term was lacking. Mannerisms are another element altogether. Great things can be uttered through a luxurious growth of mannerisms; witness Beethoven, who is perhaps the most mannered of the great classics. Neither is it mere padding, for waterwheels are not necessarily so commonplace. They are the devices that enable composers to "carry on," and in their relative importance to the result achieved lies one of the most searching tests of its value.

Musical waterwheels are of great antiquity. The rhythmic patterns which uncivilized man repeats incessantly as introduction or accompaniment to a song or a war dance are a prehistoric variety of them, and their mesmeric effect in causing a frenzy has not entirely disappeared from some of their successors. The Spanish musician of the people, who thrums a short phrase upon his guitar until his singing companion is inspired to improvisation, supplies another variety. He is indeed an aristocrat of waterwheels compared with the music-hall composer who has nothing better than a couple of chords to "repeat till ready." The Russian singers of folk-tunes are quite aware of their value, and so are the gypsies.

The first appearance of these useful aids in our instrumental music goes back to the polyphonic period. Bach had a whole stream of them at his service. The reason why Bach is on his pinnacle while so many of his contemporaries, whose works the layman finds it difficult to distinguish from his, have vanished into oblivion is that in Bach the patterns really matter very little, while in those others they are often

all there is to matter. That is the application of the water test. With the passing of polyphony the patterns began to degenerate, until one of them, known as the Alberi bass, became so irritating that musicians arose in their wrath and destroyed it. For the benefit of those unversed in musical history I may mention that, in the key of C, it meant playing C, G, E, G, in semi-quavers until the harmony changed, and then continuing the same nonsense in another part of the scale.

The Germans, being philosophers, thereupon invented a kind of philosophic waterwheel. The process was this. You took a quantity of patient, unoffending music-paper, and, at certain points, determined by the rules of the game, you set up rest-houses called cadences, which you had to reach in succession with a certain amount of plausibility. If your discourse, by the way, happened to be interesting you were called bold and original. If it was merely stodgy you were called scholarly and conscientious, but for quite a long time it was a "foul" to shift the cadences. The German theorists called the drearier parts of the journey "gang," which is very like jog-trot. And the relative importance of "gang" is another application of the water test.

The waterwheel is as ubiquitous as ever in modern music. The Russians, inspired by the repetitions in their folk-tunes, have reduced it to a simple convention, which consists in repeating every two bars. Debussy caught it from them, and at a certain period of his development two bars of consecutive major thirds were certain to be spun out to four, but that is passed now, and he has found other waterwheels. The minor lights of the Schola Cantorum have evolved some rather exasperating specimens. Our own composers, too, are quite familiar with the operation of turning a wheel until something happens. Possibly the most striking exception is Delius. My appreciation does not extend to all his works, but I cheerfully admit that he stands the water test astonishingly well.

There are some modern composers whose works are nothing but waterwheels. Because their particular type of wheel happens to be different from anybody else's, they imagine that one cannot get tired of listening to it. I do not think anything more fatal can happen to a talented young composer than to invent a new and fascinating type of waterwheel. He is almost certain to become hypnotized by it, and keep it running until listeners are so accustomed to it that they pay no more attention than people who live near a real water-mill. A mere rattle is not nearly so insidious. The composer himself grows tired of a jingle or a rattle, but of a waterwheel—never. It needs the exercise of much will-power to stop its running, and will-power is scarce.

Jingle is again another matter. Just as a young writer may be pleased for a moment at an alliteration or a scrap of verse that has crept into his prose, a young composer may be delighted at a purely fortuitous

rhythmic salient, and may even repeat it, much as one mechanically repeats a rhyme, but a very little experience is sufficient to undeceive both. It is not of such things that the best music is made. But whereas jingle and the like are intruders, waterwheels, so long as they are assigned their proper functions, are not. They are an integral part of music. The masters, from Bach to Wagner, are all deeply indebted to them. They were masters, not because they scorned to use them, but because with them the waterwheel is a mere adjunct to the house and not a pretext for building. The whole history of music is strewn with the forgotten reputations of those who thought otherwise.

Symphony in E-flat major (K. 543).

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and

cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünster" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterward said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry which should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their flight through the clouds to another sphere. The night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The Minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double basses repeat a rhythm on an organ-point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of

the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Minuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659–1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance:



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it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4, or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added, and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.

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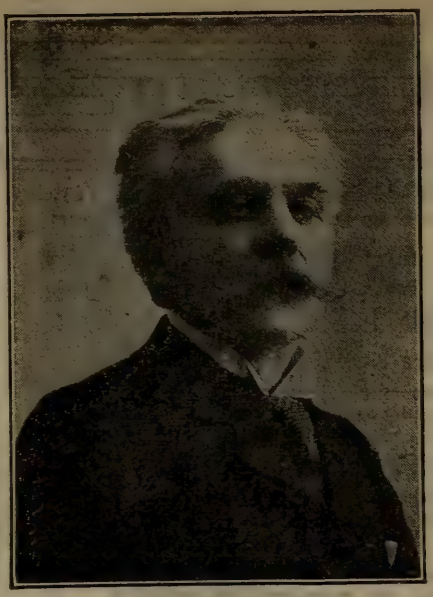
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AT 8.00

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Schumann Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

Handel Aria, "O Mithra, with Thy Brightest Beams" from "Alexander Balus"

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Symphony No. 1, in B-flat major, Op. 38 . . Robert Schumann

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

Schumann worked during 1832–33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, November 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played February 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a First Symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (January 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were pianoforte pieces—Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Novelletten, Nachtstücke, Faschingsschwank—and songs. But in 1841 he wrote the Symphony No. 1, in B-flat; Overture, Scherzo, and Finale (Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for piano and orchestra (used as first movement to Piano Concerto, Op. 54).

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was pro-

duced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

Mr. Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Toward the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." January 17–23, 1841, she wrote that it was not her week to keep the diary; "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished: I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by * * gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the dairy Schumann completed the symphony on Tuesday, January 26: "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27, and Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath

of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie List after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara"; "and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb' und schwer,
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb' und feucht,
Was hast Du all' mein Glück verscheucht,

Was rufst Du, Thränen in's Geischt
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
In Thale blüht der Frühling auf!

These verses have thus been Englished in prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the Hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The symphony was played from manuscript. The programme was as follows:—

Chorus, "Des Staubes eitel Sorgen" *Haydn*
Adagio and Rondo from Concerto in F minor *Chopin*
CLARA SCHUMANN.

Aria from "Iphigenie" (*sic*) *Gluck*
H. SCHMIDT.

Allegro *R. Schumann*
Song without Words *Mendelssohn*
Piece *Scarlatti*
CLARA SCHUMANN.

Symphony (MS) *R. Schumann*
Conducted by MENDELSSOHN.

Duo for Four Hands (new) *Mendelssohn*
CLARA SCHUMANN and MENDELSSOHN.

Songs: "Widmung," "Die Löwenbraut" *R. Schumann*
"Am Strande" *C. Schumann*
Miss SCHLOSS.

Duo Concertante for Melophone and Violoncello
GIULO REGONDI and JOSEPH LIDEL (*sic*).
Fantasie on Themes from "Moses" *Thalberg*
CLARA SCHUMANN.

The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

* * *

On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of Marie, her first daughter. The score was not published until 1853.

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.
Larghetto und Scherzo.
Allegro animato.

* * *

If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Pasdeloup, January 19, 1862. The whole symphony was played at a Conservatory Concert, led by George Hainl, December 15, 1867. The critics praised the work, and said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their com-

posers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Émile Zola who put into the mouth of Gagnière: "O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

In Vienna the symphony, led by Schumann in 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik*, dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people, and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856, when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason. New York, 1901, pp. 40, 41.)

Mr. John S. Dwight reviewed the performance in his *Journal of Music*, January 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness, fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the thoroughly initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there pas-

sages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we would only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones,—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

The Symphony in B-flat has been played at these concerts, under Mr. Henschel, March 4, 1882; Mr. Gericke, November 15, 1884, November 13, 1886, November 3, 1888; Mr. Nikisch, March 8, 1890, January 31, 1891, April 16, 1892, January 28, 1893; Mr. Paur, November 25, 1893, December 7, 1895, October 23, 1897; Mr. Gericke, October 14, 1899, January 4, 1902, March 5, 1904, November 25, 1905; Dr. Muck, November 3, 1906; Mr. Fiedler, March 5, 1910, October 7, 1911; Dr. Muck, March 28, 1914.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. The score is dedicated to Friedrich August, King of Saxony.

The first movement opens with an introduction, Andante un poco maestoso, B-flat major, 4-4, which begins with a virile phrase in the horns and trumpets, answered by the full orchestra fortissimo. There are stormy accents in the basses, with full chords in the brass and other strings, and each chord is echoed by the wood-wind. Flute and clarinet notes over a figure in the violas lead to a gradual crescendo ed accelerando, which introduces the Allegro molto vivace, B-flat major, 2-4. This begins at once with a brilliant first theme. The chief figure is taken from the initial horn and trumpet call as Schumann originally wrote it. The development of the theme leads finally to a modulation to the key of C major, and there is the thought, naturally, of F major as the tonality of the second theme, but this motive given out by the clarinets and bassoons is in no definite tonality; it is in a mode which suggests A minor and also D minor; the second section ends, however, in F major, and the further development adheres to this key. The first part of the movement is repeated. The free fantasia is long and elaborately worked out. The first motive does not return in the shape it has at the beginning of the Allegro, but in the broader version heard at the opening of the Introduction. The long coda begins Animato, poco a poco stringendo, on a new theme in full harmony in the strings, and it is developed until horns and trumpets sound the familiar call.

The second movement, Larghetto, E-flat major, 3-8, opens with a romanza developed by the violins. The second theme, C major, is of a more restless nature, and its phrases are given out alternately by the wood-wind and violins. The melodious first theme is repeated, B-flat major, by the violoncellos against an accompaniment in second violins and violas and syncopated chords in the first violins and the wood-wind. There is a new episodic theme. The first motive appears for the third time, now in E-flat major. It is sung by the oboe and horn, accompanied by clarinets and bassoons, with passages in the strings. Near the close of the short coda are solemn harmonies in bassoons and trombones. This movement is enchained with the Scherzo.

The Scherzo, molto vivace, D minor, 3-4, begins in G minor. The first trio, molto più vivace, D major, 2-4, includes harmonic interplay between strings and wind instruments. It is developed at some length, and the Scherzo is repeated. There is a second trio, B-flat major, 3-4, with imitative contrapuntal work, and it is followed by a second repetition of the Scherzo. A short coda has the rhythm of the first trio and brings the end.

Finale: Allegro animato e grazioso, B-flat major, 2-2. It begins with a fortissimo figure which is used hereafter. The first theme, a cheerful, tripping dance melody, enters and is developed by strings and wood-wind. The second theme, equally blithe, is in G major, and the impressive initial figure of the full orchestra at the beginning of the movement, now given out by the strings, is in the second phrase. The two motives are worked up alternately. The free fantasia opens quietly. Trombones sound the rhythm of the first theme of the first movement. There is a long series of imitations on the first theme of the Finale. This series leads to some horn calls and a cadenza for the flute. The third section of the movement is regular, and there is a brilliant coda.

"O Mithra, with Thy Brightest Beams," from the Oratorio "Alexander Balus," Act II., Scene 1.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

O Mithra, with thy brightest beams
Shine out serene and gay.
And pour forth all thy golden streams
To glad our bridal day.

O Mithra, all dein Strahlengold
Ström'aus in Glanz und Pracht.
Und segnend sei dem Brauttag hold,
Der uns entgegen lacht.

This air is sung by Alexander Balus, king of Syria, in the oratorio an alto. The air is Allegro, F major, 3-4. The accompaniment is sketched for violins in unison and basses. Two oboes have been added for this concert.

The oratorio was composed from June 1 to July 4, 1747, and produced at Covent Garden, March 23, 1748. Signora Galli sang the music of Alexander. Mme. Galli first appeared in London in Galuppi's opera "Enrico," January 1, 1743. "Galli having a voice of a lower pitch, which the Italians call mezzo soprano, and, her appearance being less feminine than Frasi's, began in this opera with a man's part, and was afterwards frequently employed in male parts on the opera stage. There was something spirited and interesting in her manner; however, she was little noticed by the public till she sung in Handel's oratorio of 'Judas Maccabæus,' 1746, when she acquired such favor in the air ''Tis liberty alone' that she was not only encored in it every night, but became an important personage among singers for a considerable time afterwards." She is said to have been a favorite pupil of Handel. Very poor, at the age of seventy she was induced to sing again in oratorio as late as 1797. Mount-Edgcumbe heard her then, and found her voice cracked and trembling, but it was easy to perceive that her school was good. She died in 1804.

The text is by Dr. Thomas Morell (1703–84), a "good Grecian," an honest clergyman, secretary to the Society of Antiquarians, a contributor to the *Gentleman's Magazine*, author of several learned works, translator of Æschylus and Euripides. He wrote the texts for Handel's "Judas Maccabæus," "Solomon," "Theodora," "Jephthah," and translated the Italian libretto of the "Triumph of Time." Mason, writing to Horace Walpole about some odes, said, "They are so lopped and mangled that they are worse now than the productions of Handel's poet, Dr. Morell." Morell once told Handel that his music for an air did not suit the sense of the words. "Vat, you teach me music! De music, sir, ish good music. It is your words ish bad!"

After the first performance of the oratorio and for a revival in 1751 Handel made changes in the music, assigning certain airs to other singers. Mme. Galli then took the soprano part of Aspasia, the confidante of Cleopatra, daughter of Ptolomee (*sic*), king of Egypt.

Caprice on Spanish Themes, Op. 34

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony Concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day."

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

*This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

†This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

‡These words are italicized in the original letter.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

Canzone: La Zingarella Giovanni Paisiello

(Born at Taranto, May 9, 1741; died at Naples, June 5, 1816.)

Chi vuol la zingarella
Graziosa accorta e bella?
Signori, eccola quà.

Le donna sul balcone
So bene indovinar.
I giovani al cantone
So meglio stuzzicar.

A vecchi innamorati
Scaldar fo le cervella.
Chi vuol la zingarella
Graziosa bella, bella,
Signori, eccola quà.

Whoever wishes to see the gypsy girl, graceful, wise, beautiful, behold her, gentlemen. I can tell the ladies on the balcony their fortunes; I know best how to tickle the youths on the corner, and as for the amorous old fellows, I can set their brains afire.

This song is from Paisiello's "Gli Zingari in Fiera," opera in three acts, produced at Naples in 1789 and at Paris on May 3, 1802.

Felix Mottl edited a set of three Italian songs for concert use with orchestral accompaniment. "Tre giorni" (attributed without reason to Pergolesi, but composed probably by Ciampi), "Plaisir d'amour" by Martini, and "Chi vuol la zingarella." The first Italian line, "Ehi, le treppiede, lo spiedo," is omitted in Mottl's version.

"Tre Giorni" Legnenzo Vincenzo Ciampi

(Born near Piacenza in 1719; date of death unknown.)

Tre giorni son che Nina, che Nina, che Nina,
In letto se ne stà, in letto se ne stà.
Piffari, timpani, cembali,
Svegliate mia Ninetta, svegliate mia Ninetta,
Acciò non dorma più, acciò non dorma più,
Svegliate mia Ninetta, svegliate mia Ninetta,
Acciò non dorma più, acciò non dorma più.

For three days my Nina has stayed in bed. Fifes, drums, cymbals, awake my Ninetta, that she may sleep no more.

Original key, G minor, 2-4. Accompaniment of strings.

This song was for many years, but without reason, attributed to Giovanni Battista Pergolesi (1710–36). Mme. Pauline Viardot included the song in her "École classique du chant," and implied that it should be sung in a tragic manner, "as a *Chanson de fou* sung by a lover at the window of his dead mistress."

W. Barclay Squire brought contemporary evidence to prove that the song is by Ciampi, who went to London with an Italian buffo company in 1748. The song was printed anonymously in April, 1749, by Walsh of London, as one of the interpolated songs in a comic opera "O tre cicisbei ridicoli," a rifacimento produced at the Haymarket, London, March 14, 1749. (This "dramma giocoso per musica," text by Carlo Antonio Vasini, music by Natale Resta, had been produced at the Sant' Angelo Theatre, Venice, in May, 1748.) The interpolated songs at the Haymarket were sung by a buffo, Signor Laschi. They had nothing to do with the original piece, nor is any one of the characters named Nina.

"The second verse of the song ["Tre giorni"] conclusively proves that its character was broadly comic, and that the modern way of singing it is as erroneous as the attribution to Pergolesi."

This second verse runs in Italian as follows:—

E mentre il sior Dottore,
Dottore a visitarila va,
Ninetta per amore
In letto se ne stà.

Spitta without sufficient reason attributes the song to Rinaldo di Capua. Mr. Sonneck says: "Pergolesi's name did not become attached to it until the sixth decade of the eighteenth century, *i.e.*, if Gugler really saw an English sheet edition of the song, or otherwise not until the nineteenth century. Weckerlin, for instance, never saw an edition with Pergolesi's name older than 1847."

For a discussion of this interesting subject see the *Musical Times* (London) of 1899, pp. 241–43; the *Zeitschrift* of the Int. Mus. Ges., Vol. II. (1900), p. 67 *et seq.;* Oxford History of Music, Vol. IV., pp. 235–37; "Catalogue of Opera Librettos printed before 1800," prepared by Oscar G. T. Sonneck (Washington, D.C., 1914), Vol. I., p. 1169.

Ciampi studied at Piacenza under Rondini. His other operas are "L'Arcadia in Brenta"; "Bertoldo alla corte" (from which Favart derived his "Ninette à la Cour"); "Adriano in Siria" (London, 1750); "Il Trionfo di Camillo" (London, 1750); "Didone" (London, 1754); "Talameo" (1762); "Catone in Utica"; "Il Negligente"; Da un disordine nasce un ordine" (Naples, 1737); "La Beatrice" (Naples, 1740); "La Lionora" (with Logroscini, Naples, 1742); "L' Amore ingegnoso" (Naples, 1745). He also composed twelve trios for two violins and bass, Op. 1 and 2; five concertos for oboe; six organ concertos; "Italian songs"; "Overtures for a full band," Op. 5; and a mass (1758). Burney said that he had "fire and abilities," but no genius.



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(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

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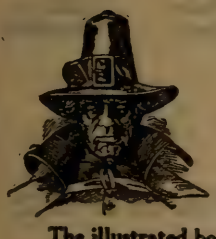
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Noack, S.			
Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz J	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
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Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

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Dr. KARL MUCK, Conductor

SEVENTH CONCERT

THURSDAY EVENING, MARCH 23

AT 8.00

PROGRAMME

Tschaikowsky Symphony No. 4, F minor, Op. 36

I. Andante sostenuto; moderato con anima in movimento di valse.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

MacDowell . . Concerto for Pianoforte, No. 2, D minor, Op. 23

I. Larghetto calmato.
II. Presto giocoso.
III. Largo; Molto allegro.

Dvořák Dramatic Overture, "Husitská," Op. 67

SOLOIST

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(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky composed this symphony during the winter of 1877–78, and lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again toward the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Mr. Walter Damrosch conductor.

The Andantino and the Scherzo were played in Boston for the first time at a Symphony Concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Mr. Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 28, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909, February 10, 1912, February 14, 1914.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of "many millions of rubles." She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She became acquainted with Kotek,* a pupil of Tschaikowsky in compo-

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Podalia, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

sition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional, and was pure in thought and action; a woman that was compassionate, but not sentimental.*

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition, and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August 24 from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,† I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but, thanks to

* In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

† There is reference here to the crazed condition of Tschaikowsky after his amazing marriage to Antonina Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).

you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write me what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In the same month he wrote that there were only two men in the world to whom he would intrust the labor of making an arrangement of the symphony for four hands,—Klindworth and Tanéïeff.

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The first movement begins with a short introduction, Andante sostenuto, F minor, 3-4, with the Fate theme. This phrase is answered by woodwind and trumpets against harmonies in horns, trombones, bassoons, tuba. The main body of the movement, Moderato con anima (in movimento di valse), F minor, 9-8, begins with the exposition of the first theme with melody in first violins and 'cellos. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, moderato assai, quasi andante. A clarinet phrase is answered by descending chromatic scale-passages in the wood-wind and rising and falling arpeggios in the violas, to a string accompaniment, but this is not the second theme; it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung by flutes and oboe, and the development is concise. There is a sudden change to B major, and there is a pianissimo reappearance of the first theme modified in the wood-wind. After a struggle between the first and second themes the Fate motive is heard fortissimo from trumpets and other wind instruments. The free fantasia is elaborate and devoted to the working out of the first theme. The third part begins with the return of the counter-theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. Andantino in modo di canzona, B-flat minor, 2-4. The movement begins with a melancholy song for oboe. The strings play a march-like theme in A-flat major. These themes are developed in quasi-variation form. There is a middle part, più mosso, in which a rude melody appears as a sort of trio.

III. Scherzo, "Pizzicato ostinato"; allegro, F major, 2-4. There

are three contrasted themes, one for all the strings pizzicati, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

The Finale, Allegro con fuoco, F major, is a wild rondo. There are three chief themes: the first is exposed at the beginning by all the strings and wood-wind fortissimo against sustained chords in the brass. The second follows immediately,—a folk-tune, "In the Fields there stood a Birch-tree," for wood-wind. The third theme appears after a return of the first,—a joyous, march-like theme, sounded in harmony by full orchestra. Toward the end the Fate theme is proclaimed double fortissimo by all the wind instruments.

The Finale is described by Mrs. Newmarch as a set of variations on the folk-song, "In the Fields there stood a Birch-tree"; but the characterization is loose.

* * *

When the symphony was first performed at Moscow, it did not make the impression hoped for by the composer. The newspapers, as a rule, said little or nothing about the performance, but Tschaikowsky received at Florence the day after the concert a telegram from Mrs. von Meck that she was pleased, and this gave him joy. Still, he was put out because he had not received any critical comment from Nicholas Rubinstein and other musicians at Moscow. He wrote Mrs. von Meck: "I was in thought with you in the concert-hall. I had calculated to the minute when the Fate theme would be sounded, and I then endeavored, following all the detail, to imagine what sort of impression the music would make. The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

* * *

Serge Tanéïeff, in a letter dated March 30, 1878, agreed with Tschaikowsky that the first movement was too long in comparison with the others: "It seems to me a symphonic poem, to which the three other movements are added fortuitously. The fanfare for trumpets in the introduction, which is repeated in other places, the frequent change of tempo in the tributary themes—all this makes me think that a programme is being treated here. Otherwise this movement pleases me. But the rhythm" (indicated in notation by Tanéïeff) "appears too often and becomes wearisome. The Andante is charming (the middle does not particularly please me). The Scherzo is exquisite and goes splendidly. The Trio I cannot bear; it sounds like a ballet movement. Nicholas Grigorievich [Rubinstein] likes the Finale best, but I do not altogether agree with him. The variations on a folk-song do not strike me as very important or interesting. In my opinion the symphony has one defect, to which I shall never be reconciled: in every movement there are phrases which sound like ballet music; the middle section of the Andante, the Trio of the Scherzo, and a kind of march in the Finale. Hearing the symphony, my inner eye sees involuntarily 'our *prima ballerina*,' which puts me out of humor and spoils my pleasure in the many beauties of the work. This is my candid opinion. Perhaps I have expressed it somewhat freely, but do not be hurt. It is not surprising that the symphony does not entirely please me. Had you not sent 'Eugene Oniegin' at the same time, perhaps it might have sat-

isfied me. It is your own fault. Why have you composed such an opera which has no parallel in the world?" *

Tschaikowsky wrote in reply to this from Clarens, April 8, 1878: "I have read your letter with the greatest pleasure and interest. . . . You need not be afraid that your criticism of my Fourth Symphony is too severe. You have simply given me your frank opinion, for which I am grateful. I want these kind (*sic*) of opinions, not choruses of praise. At the same time many things in your letter astonished me. I have no idea what you consider 'ballet music,' or why you should object to it. Do you regard every melody in a lively dance-rhythm as 'ballet music'? In that case how can you reconcile yourself to the majority of Beethoven's symphonies, for in them you will find similar melodies on every page? Or do you mean to say that the trio of my Scherzo is in the style of Minkus, Gerber or Pugni? It does not, to my mind, deserve such criticism. I never can understand why 'ballet music' should be used as a contemptuous epithet. The music of a ballet is not invariably bad. There are good works of this class—Delibes' 'Sylvia,' for instance. And when the music is good, what difference does it make whether the Sobiesichanskaya † dances it or not? I can only say that certain portions of my symphony do not please you because they *recall the ballet*, not because they are intrinsically bad. You may be right, but I do not see why dance tunes should not be employed episodically in a symphony, even with the avowed intention of giving a touch of coarse, every-day humor. Again I appeal to Beethoven who frequently had recourse to similar effects. I must add that I have racked my brains in vain to recall in what part of the Allegro you can possibly have discovered 'ballet music.' It remains an enigma. With all that you say as to my symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides I must tell you that in my simplicity I imagined the plan of my symphony to be so obvious that every one would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swågger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony. I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my symphony, and if you have failed to grasp it, it simply proves

* I quote the letter and Tschaikowsky's reply from Mrs. Newmarch's condensation and translation into English of Modeste Tschaikowsky's Life of Peter (John Lane, London and New York, 1905).

† *Prima ballerina* of the Moscow opera.—*Tr.*

that I am no Beethoven—on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life. The only exception occurs perhaps in the middle section of the first movement, in which there are some forced passages, some things which are labored and artificial. I know you will laugh as you read these lines. You are a sceptic and a mocking-bird. In spite of your great love of music you do not seem to believe that a man can compose from his inner impulses. Wait awhile, you too will join the ranks. Some day, perhaps very soon, you will compose, not because others ask you to do so, but because it is your own desire. Only then will the seed which can bring forth a splendid harvest fall upon the rich soil of your gifted nature. I speak the truth, if somewhat grandiloquently. Meanwhile your fields are waiting for the sower. I will write more about this in my next. . . . There have been great changes in my life since I wrote that I had lost all hope of composing any more. The devil of authorship has awoke in me again in the most unexpected way. Please, dear Serge, do not see any shadow of annoyance in my defence of the symphony; of course I should like you to be pleased with everything I write, but I am quite satisfied with the interest you always show me. You cannot think how delighted I am with your approval of 'Oniegin.' I value your opinion very highly, and the more frankly you express it, the more I feel it worth. And so I cordially thank you, and beg you not to be afraid of over-severity. I want just those stinging criticisms from you. So long as you give me the truth, what does it matter whether it is favorable or not?"

Tschaikowsky had a peculiar weakness for this symphony. He wrote to Mrs. von Meck from Florence, December 8, 1878: "Modeste's telegram was a pleasant surprise.* I had no idea the symphony [No. 4] was going to be played yet. His news of its success is entirely trustworthy. First, because Modeste knows that I am not pleased when people send me exaggerated reports of such events; and secondly because the Scherzo was encored—an undoubted proof of success. After this news I am entirely lost in our symphony. All day long I keep humming it, and trying to recall how, where, and under what impression this or that part of it was composed. I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

*The telegram was with reference to the performance of the symphony at a concert of the Russian Musical Society in Petrograd, December 7, 1878.—P. H.

Concerto for Pianoforte, No. 2, in D minor, Op. 23.

Edward MacDowell

(Born in New York, December 18, 1861; died in New York, January 23, 1908.)

This concerto was composed at Wiesbaden, where Mr. MacDowell lived from 1885 until his return to the United States in the fall of 1888. It was at Wiesbaden that he composed his works between Op. 23 and Op. 35, among them the symphonic poems, "Lancelot and Elaine," "The Saracens," and "The Beautiful Alda," and the "Poems" for pianoforte,—"The Eagle," "The Brook," "Moonshine," and "Winter."

The concerto was played for the first time at a Theodore Thomas orchestral concert in Chickering Hall, New York, March 5, 1889. The composer was the pianist. He next played the work at a concert of the Boston Symphony Orchestra in Boston, April 13, 1889.

It may here be said that MacDowell received his first piano lessons, when he was about eight years old, from Juan Buitrago, a friend of the family. This was in New York. "His piano practice," says Mr. Gilman,* "at this time was subject to frequent interruptions; for when strict supervision was not exercised over his work, he was prone to indulge at the keyboard his fondness for composition, which had developed concurrently and, one may infer, somewhat at the expense of his proficiency in piano technique." MacDowell studied with Buitrago for several years, then with Paul Desvernine, and he also was instructed by Mme. Carreño. In 1876 he went to Paris, passed the competitive examination for entrance into the Conservatory, and studied the pianoforte with Marmontel. (Claude Debussy was in his class.) In 1879 MacDowell entered the Conservatory at Frankfort, where he studied the pianoforte with Carl Heymann. "When Heymann resigned his position at the Conservatory in 1881, he recommended MacDowell as his successor—a proposal which was cordially seconded by Raff. But there were antagonistic influences at work within the Conservatory and MacDowell failed to get the appointment—on account, it was explained, of his youth." MacDowell taught for a time at the Darmstadt Conservatory, and afterward he gave private lessons at Frankfort. He played in public at Wildbad, Wiesbaden, Darmstadt, Frankfort, Baden-Baden, and Hamburg. Through the recommendation of Liszt he played his first pianoforte suite at the nineteenth convention of the Allgemeiner Deutscher Musikverein at Zurich in July, 1882. He made his first public appearance in America as a pianist at a Kneisel Quartet Concert in Chickering Hall, Boston, November 19, 1888, when he played the Prelude, Intermezzo, and Presto from his Suite, Op. 10, and, with the Kneisels, Goldmark's Pianoforte Quintet in B-flat.

* "Edward MacDowell" by Lawrence Gilman: London and New York, 1905.

We speak here of MacDowell's studies only with reference to his career as a pianist. His teachers in composition were Savard at the Paris Conservatory and Joachim Raff.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

I. Larghetto calmato, D minor, 6-8. This movement is based on two chief themes with one subsidiary theme. The chief themes are not unlike in character. At first the motive which may properly be designated as the second is exposed softly by the strings. This exposition is answered by chromatic harmonies (wood-wind and horn) and, with more consideration of the theme itself, by the trombones. The pianoforte has a cadenza, which leads to a return of the theme (flutes and clarinets). All this is by way of prelude. The tempo changes to Poco più mosso e con passione. The pianoforte gives out the first theme, at first unsupported, then accompanied by the strings. An intermediary passage leads to a return of the theme (pianoforte) with a more elaborate accompaniment in the wood-wind over a pizzicato bass. Passage-work, which has thematic character, leads to the appearance of the second theme (E major). This is developed by strings and wood-wind and afterward embroidered by the pianoforte. The time changes from 6-8 to 3-4. The subsidiary theme enters (horns and trombones), and the working-out section follows. This is given chiefly to the orchestra against brilliant passage-work for the pianoforte. The first theme returns, D major (pianoforte over a pizzicato bass). There is another development of the two chief themes or of sections of them. There is a short coda, which ends pianissimo, D major.

II. Presto giocoso, B-flat major, 2-4. This movement is a rondo on three themes. After a little preluding by the orchestra the pianoforte announces the lively first theme. This is developed, and in the course of this development hints at the second theme are made by wind instruments. The development continues, however, until the second theme, with effective syncopations, is given out fortissimo by the whole orchestra. This motive is in the tonic. The pianoforte has it, also the third theme, still in the tonic. These themes are developed. After the return of the second there is a short coda.

III. Largo, D minor, 3-4. There is an introduction, in which there are both reminiscences of the chief theme of the first movement and hints at a theme to come. The main body of the movement, Molto allegro, D major, 3-4, is based on three contrasted themes. The first is announced by the wood-wind and partly developed by it over pianoforte trills and runs. The pianoforte takes up the theme, and at last the brass has it. The second theme is announced, F major, by the pianoforte with string accompaniment. Passage-work on figures from the first theme follows. The third theme enters fortissimo, B minor, as an orchestral tutti, and is developed with figural embroidery for the pianoforte. The second phrase of this theme reminds one a little of the two themes of the first movement.

Dramatic Overture, "Husitská," Op. 67 Anton Dvořák

(Born at Mühlhausen (Nelahozeves), near Kralup (Bohemia), September 8, 1844; died at Prague, May 1, 1904.)

Dvořák was invited to write an overture for the opening of the new Bohemian theatre at Prague, November 18, 1883. As far back as 1786 there was at Prague a small and wretched theatre, in which Czech was the stage language. Czech was some time afterward permitted on the stage of the German theatre recognized by the government. Plays in this language were performed only on Sunday afternoon, but in 1848 such performances were held twice a week.

The Czechs had their own theatre—"Interimstheater"—in 1862. It was small and cramped. Other buildings were tried, but the corner-stone of a new national theatre was laid in 1868, and Smetana's opera "Dalibor" was performed in celebration. While this opera-house was building, a new Bohemian theatre of wood was used for Czech plays and operas, but the National Theatre was finally dedicated June 11, 1881. Smetana's "Libussa" was performed. The composer, stone-deaf, sat in the directors' box, saw the enthusiasm, and heard not a note of his music. This theatre was burned to the ground September 28 of that year. The fire kindled national pride. Concerts were given throughout Bohemia, meetings were held even in villages, the poorest contrived to give something. The new National Theatre was opened November 18, 1883. Again the opera was "Libussa." No mention was made in the German music journals of this "Husitská" Overture by Dvořák, although the dedication of the theatre was reported and the opera named.

Dvořák for some years was a viola player in bands that picked up money at cafés and dance-halls. The band that he belonged to in 1862 was chosen to supply the incidental music at the Interimstheater; and, when the National Theatre was established, he joined the orchestra. Smetana was the conductor (1866–74).

The "Husitská" Overture was played at London, March 20, 1884, and at Berlin, November 21, 1884, in each instance under the direction of the composer. The first performance in the United States was at New York, October 25, 1884, at one of Mr. Van der Stucken's Novelty Concerts. The overture has been played in Boston at concerts of the Boston Symphony Orchestra, November 26, 1892, December 21, 1901, March 16, 1907, January 27, 1912, October 18, 1913.

It was Dvořák's purpose to celebrate in music the wars of the Hussites, and he used a phrase from a Hussite hymn as one important theme, which undergoes many changes. The theme is solemn, defiant, plaintive, a rallying-cry in battle. When the overture was produced in Vienna (1892), Hanslick said in the course of his review: "The Allegro is of fanatical spirit, as though passages were orchestrated with hatchets,

scythes, and battle maces." Indeed, melancholy and fanaticism here go hand in hand; and the fanaticism of the Hussites found expression occasionally in rude music, as when Ziska, their general, dying of the plague, ordered his flesh to be exposed as prey to birds and wild beasts; "but that his Skin should be made a Drum, assuring them, the Enemy would fly at the very Beat of it; What he desir'd was done, which had the Effect he promis'd."

This Ziska is in the great gallery of opera. There is Kott's "Ziskuv dub" (Brünn, 1841); Mazawiek's "Ziskuv dub" (Prague, 1847); and there is "Ziska vom Kelch," by Sobolewski (Königsberg, 1851). Is the flaying of the dead hero the attraction of the last scene, or does the opera end with a drum solo? And what became of the Ziska drum?

The story of the drum was accepted by many even in the sceptical eighteenth century. Frederick the Great, who was addicted to the flute, bore off Ziska turned to noise among the spoils of war, when he returned from Bohemia to his own town. Voltaire asked him in verse concerning the exploit, and the king answered him in verse. These two poems (1743) would not pass even with Sir Andrew Aguecheek as "very gracious fooling." There is a picture of this drum in the Boston Public Library (*Magasin Pittoresque*, Paris, 1843, pp. 130, 131. The skin is that of a man, and it is taken from his back and chest.

The "Husitská" Overture was one of the orchestral pieces played at the Music Festival in Prague (November 6–11, 1901) in celebration of Dvořák's sixtieth birthday.

Huss and his followers have been thus treated in music:—

"Johann Huss," oratorio, Löwe (1842); "Die Hussitenbraut," opera by Sebor (1868); Henri Kling's music to Tognetti's drama, "Johann Huss" (about 1875); "Die Hussiten von Naumburg," play by Kotzebue, music by Salieri (1803), also by B. A. Weber, Chr. Schulz, Ign. Walter, Kranz, Ebell; Méhul wrote music for Duval's drama, "Les Hussites," an adaptation of Kotzebue's play (Paris, 1804); "Johann Huss," opera in four acts by Angelo Tessaro (Padua, 1886; revived at Treviso, 1898); Smetana's symphonic poems, "Tabor" (1878), "Blanik" (1879); Fibisch's "Blanik" (1881).

Czechs a few years ago applied to Petrograd for the canonization of John Huss, whom they would prefer to Saint John Nepomuc as the national saint. They say that the latter was a money-lender, who recovered his loans by spiritual terrors. Yet some excellent men have claimed that Huss was a Devil-worshipper and believed in the perfect equality of the powers of good and evil. "Those old-fashioned enough to admire . . . George Sand's 'Consuelo' will remember the prominence she gives to this theory, which is, besides, likely enough when we consider the affinities between Bohemia and the Danubian provinces, which formed in Huss's time the seat of the Manichæan propaganda.

It was doubtless this which caused the blameless Bohemian to be looked on by other Europeans as hardly human, and made Dugald Dalgetty to speak of Bethlem Gabor's service as on a par with the Janissaries'."

* * *

The overture begins with a solemn theme of a Hussite hymn played in full harmony by wood-wind instruments, with horns added later. The melody is played by the English horn, doubled now by flute and now by clarinet. A livelier phrase is played by full orchestra. The hymn returns fortissimo for full orchestra. The strings and the bassoons play swiftly ascending scale passages and full-swept chords against the hymn.

The main body of the overture, allegro con brio, C minor, begins with an agitated first theme, announced by the violas, then taken up by the violins and some of the wood-wind instruments and developed energetically. A subsidiary theme, a warlike phrase, is played fortissimo by the brass. The second theme is the same melody that followed immediately the initial one in the introduction. It, too, has its subsidiary, which is strongly rhythmed. The working out is long and elaborate. The solemn theme of the introduction returns at the end as an apotheosis of the Hussite faith.

The overture is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp (*ad lib.*), and the usual strings.



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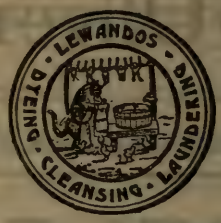
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Friday Evening	"AIDA"	by Verdi
Saturday Matinee	"MADAMA BUTTERFLY"	by Puccini
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Wednesday Matinee	"RIGOLETTO"	by Verdi
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Wednesday Evening	"THE BARBER OF SEVILLE"	by Rossini
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	A BALLET DIVERTISSEMENT	
Thursday Evening	"MADAMA BUTTERFLY"	by Puccini
Friday Evening	"MARTHA"	by Flotow
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Dr. KARL MUCK, Conductor

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EIGHTH CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
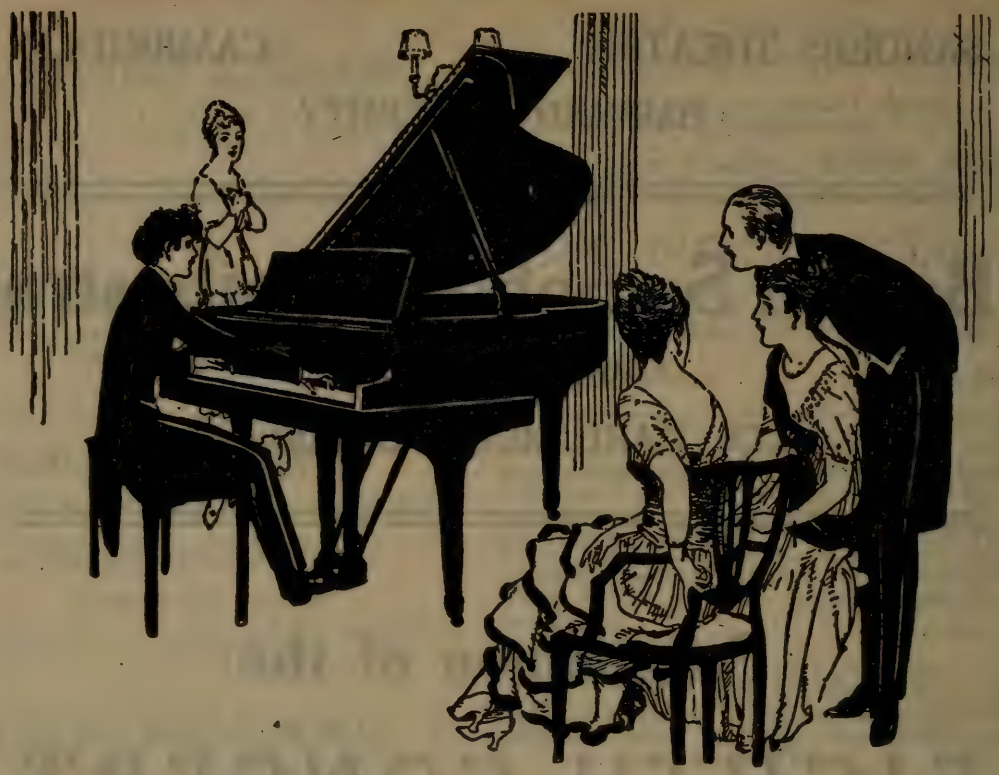


THURSDAY EVENING, APRIL 27

AT 8.00

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Noack, S.			
Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz J	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

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Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

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Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

EIGHTH CONCERT

THURSDAY EVENING, APRIL 27

AT 8.00

PROGRAMME

Mendelssohn Symphony in A major, "Italian," Op. 90

I. Allegro vivace.
II. Andante con moto.
III. Con moto moderato.
IV. Saltarello: Presto.

Cornelius . . Overture to the Opera "The Barber of Bagdad"

Mozart Concertante Symphonie for Violin and Viola (K. Op. 364)

I. Allegro maestoso, E-flat major, 4–4.
II. Andante, C minor, 3–4.
III. Presto, E-flat major, 2–4.

Violin, Mr. WITEK Viola, Mr. FÉRIR

(Cadenzas by Hellmesberger)

Wagner Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony

Symphony in A major, No. 4, "Italian," Op. 90.

Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Mendelssohn wrote from Rome in December, 1830: "As for my work, I am fully occupied. The 'Hebrides' is done at last, and is a curious thing. . . . For Christmas I propose to write Luther's choral, 'Vom Himmel hoch.' This I shall have to do all alone,—a pretty serious piece of business, as, indeed, will be the anniversary of the silver wedding, on which I shall light up a lot of candles for myself, play the 'Vaudeville,' and look at my English bâton. After that I shall take hold again of my instrumental music, write some more things for the pianoforte, and perhaps another and second symphony; for there are two rattling around in my head." It will be remembered that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony, July 30, 1829, at Edinburgh, and that he worked rather fitfully on the symphony in 1830 at Rome, but did not finish it until early in 1842 at Berlin.

In February, 1831, he wrote again from Rome: "I am making great progress with the Italian Symphony. It will be the most mature thing I have ever done, especially the last movement, Presto agitato. I have not yet found exactly the right thing for the Adagio, and I think I must put it off for Naples." He wrote a few days later: "If I could do one of my two symphonies here! The Italian one I must and will put off till I have seen Naples, which must play a part in it."

He wrote from Naples on April 27, 1831: "The bad weather which we have been having for some days was good for my working, and I plunged with all zeal into the 'Walpurgis Night.' The thing grows more and more interesting to me, and I spend on it every free moment. It will be done in a few days, I think, and it will be a jolly piece. If I remain in the present humor, I shall finish my Italian Symphony, and then I shall have something to show for my winter's work."

But the symphony was not finished when Mendelssohn left Naples. He wrote from Paris (January 21, 1832) to his sister: "Do you ask why I do not compose the Italian A major symphony? Because I am composing the A minor overture with which I am going to introduce the 'Walpurgis Night.'"

At the general meeting of the Philharmonic Society, London, November 5, 1832, the following resolution was unanimously passed:—

> That Mr. Mendelssohn-Bartholdy be requested to compose a symphony, an overture, and a vocal piece for the Society, for which he be offered the sum of one hundred guineas.
>
> That the copyright of the above compositions shall revert to the author after the expiration of two years, the Society reserving to itself the power of performing them at all times, it being understood that Mr. Mendelssohn have the privilege of publishing any arrangement of them as soon as he may think fit after their first performance at the Philharmonic concerts.

Mendelssohn wrote a letter of acceptance, in which he expressed his "sincerest acknowledgments" and "warmest thanks." "I need not say how happy I shall be in thinking that I write for the Philharmonic Society." He made his third visit to London in April, 1833, and was again happy in "that smoky nest." He lodged in Great Portland Street, stood godfather to Felix Moscheles, who, as a painter, visited this country, and wrote to the secretary of the Philharmonic Society:

"I beg you will inform the Directors of the Philharmonic Society that the scores of my new symphony and overture are at their disposal, and that I shall be able to offer them a vocal composition in a short time hence, which will complete the three works they have done me the honor to desire me to write for the Society. But, as I have finished two new overtures since last year, I beg to leave the choice to the Directors as to which they would prefer for their concerts; and, in case they should think both of them convenient for performance, I beg to offer them this fourth composition as a sign of my gratitude for the pleasure and honor they have again conferred upon me."

The symphony was completed in Berlin. Mendelssohn wrote to Pastor Bauer, "My work about which I recently had many misgivings is completed, and, looking it over, I now find that, contrary to my expectations, it satisfies me. I believe it has become a good piece. Be that as it may, I feel it shows progress, and that is the main point." The score bears the date, Berlin, March 13, 1833.

The first performance from manuscript and under the direction of the composer at the sixth concert of the Philharmonic Society that season, May 13, 1833. "The concerts of the Society were this year, and onward, given in the Hanover Square Rooms, which had just been remodelled. The symphony made a great impression, and Felix electrified the audience by his wonderful performance of Mozart's Concerto in D minor, his cadenzas being marvels in design and execution. His new overture in C was produced at the last concert of the season."

The second performance was by the Philharmonic Society in London, June 2, 1834, when Ignaz Moscheles conducted. The third was by the same Society in London, May 15, 1837, with Cyprian Potter conductor.

Mendelssohn began to revise the symphony in June, 1834. On February 16, 1835, he wrote to Klingemann that he was biting his nails over the first movement, and could not yet master it, but that in any event it should be something different,—perhaps wholly new,—and he had this doubt about every one of the movements. Towards the end of 1837 the revision was completed. Whether the symphony in its new form was played at a Philharmonic Society Concert in London, June 18, 1838, conducted by Moscheles, is doubtful, although Moscheles asked him for it.

The first performance of the revised version on the European continent was at a Gewandhaus Concert, Leipsic, November 1, 1849, when Julius Rietz conducted. The score and orchestral parts were not published until March, 1851.

The first performance in Boston was probably on November 15, 1851, in Tremont Temple at a concert of the Musical Fund Society, Mr. G. J. Webb conductor. The programme was as follows:—

PART I.

1. Grand Symphony No. 4 (posthumous works of Mendelssohn).
2. Rondo from "Lucia di Lammermoor" *Donizetti*

Signora Biscaccianti.

PART II.

1. Overture, "Zauberflöte" *Mozart*
2. Introduction et Variations sur un Thème Original.

Full orchestral accompaniment.

Composed and performed by Mr. F. Suck.

3. Song, "The Skylark" *J. L. Hatton*
Signora Biscaccianti.
4. Adagio from Quintette, Op. 20 *Beethoven*
Mendelssohn Quintette Club.
5. Terzetto. Finale from second act, "Lucrezia Borgia" *Donizetti*
Arranged by G. Schnapp.
Germania Serenade Band.
6. Rondo from "La Sonnambula." (By request) *Bellini*
Signora Biscaccianti.
7. Grand Overture, Op. 14 *Niels W. Gade*

The last performance at a concert of the Boston Symphony Orchestra in Boston was on April 21, 1906, Mr. Gericke conductor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

As Sir George Grove well remarked of this work: "The music itself is better than any commentary. Let that be marked, learned, and inwardly digested."

Reismann found the first movement, Allegro vivace, A major, 6-8, to be a paraphrase of the so-called Hunting Song in the first group of Songs without Words. It is true that the tonality is the same, and this is often enough to fire the imagination of a commentator. The chief subject begins with the violins in the second measure, and is developed at length. The second subject, E major, is given to the clarinets. The development section begins with a new figure treated in imitation by the strings. The chief theme is then used, with the second being introduced contrapuntally. In the recapitulation section the second theme is given to the strings.

The second movement, Andante con moto, D minor, 4-4, sometimes called the Pilgrims' March, but without any authority, is said "to have been a processional hymn, which probably gave the name of 'Italian Symphony' to the whole" (!) Lampadius remarks in connection with this: "I cannot discover that the piece bears any mark of a decided Catholic character, for, if I recollect rightly, I once heard Moscheles say that Mendelssohn had in his mind as the source of this second movement an old Bohemian folk-song." The two introductory measures suggested to Sir George Grove "the cry of a muezzin from his minaret," but, pray, what has this to do with Italy? The chief theme is given out by oboe, clarinet, and violas. The violins take it up with counterpoint for the flutes. There is a new musical idea for the clarinets. The first theme returns. The two introductory measures are used with this material in the remainder of the movement.

The third movement is marked simply "Con moto moderato" (A major, 3-4). "There is a tradition (said to originate with Mendelssohn's brother-in-law, Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies; and in the first rough draft of this symphony there is no sign of its having been interpolated. In style the movement is, no doubt, earlier than the rest of the work." The movement opens with a theme for first violins; the Trio with a passage for bassoons and horns. The third part is a repetition of the first. In the Coda there is at the end a suggestion of the Trio.

The Finale is a Saltarello, Presto, 4-4. There are three themes. The flutes, after six introductory measures, play the first. In the second, somewhat similar in character, the first and second violins answer each other. The third is also given to the first and second violins alternately, but now in the form of a continuously moving, not a jumping figure. This Saltarello was undoubtedly inspired by the Carnival at Rome, of which Mendelssohn gave a description in his letter of February 8, 1831. "On Saturday all the world went to the Capitol, to witness the form of the Jews' supplications to be suffered to remain in the Sacred City for another year, a request which is refused at the foot of the hill, but, after repeated entreaties, granted on the summit, and the Ghetto is assigned to them. It was a tiresome affair; we waited two hours, and, after all, understood the oration of the Jews as little as the answer of the Christians. I came down again in very bad humor, and thought that the Carnival had begun rather unpropitiously. So I arrived in the Corso and was driving along, thinking no evil, when I was suddenly assailed by a shower of sugar comfits. I looked up; they had been flung by some young ladies whom I had seen occasionally at balls, but scarcely knew, and, when in my embarrassment I took off my hat to bow to them, the pelting began in right earnest. Their carriage drove on, and in the next was Miss T——, a delicate young Englishwoman. I tried to bow to her, but she pelted me, too; so I became quite desperate, and, clutching the confetti, I flung them back bravely. There were swarms of my acquaintances and my blue coat was soon as white as that of a miller. The B——'s were standing on a balcony, flinging confetti like hail at my head; and thus pelting and pelted, amid a thousand jests and jeers and the most extravagant masks, the day ended with races."

The saltarello was a dance in 6-8 or 6-4 time, of the fifteenth and sixteenth centuries, at Rome and in the neighborhood of that city. Walther thus described it in his "Musikalisches Lexikon" (1732): "Saltarella or Saltarello (Ital.) is a kind of movement which all along goes into leaping, and is almost always in triple time. The first beat of each measure is marked. And one says 'in Saltarello' when three quarter notes are against a half note; or three eighth notes against a quarter, as in 6-8, especially if the first note of each beat is accented sharply. And such also were the Forlanes of Venice, the Siciliennes, the English jigs, and other gay dances, whose tunes hop and leap." This definition was taken by Walther from Brossard's "Dictionnaire de Musique" (Paris, 1703). Walther adds: "The name is also given to a short dance known to us Germans as the 'Nach-Tantz' because it is generally or must be *de jure* shorter than the 'Vor-Tantz.'" Modern descriptions of the dance vary. An English writer in "Dancing" (Badminton Library, London, 1895) says it is in 2-4 time, and is a duet dance of a skipping nature. "The woman always holds her apron, and performs graceful evolutions in the style of the Tarantella. The couple move in a semi-circle, and the dance becomes faster and faster as it progresses, accompanied by many beautiful motions of the arms. This is a very ancient dance, and has quite a unique character: we find that it is especially performed by gardeners and vintners." Desrat, the most trustworthy writer on dances ("Dictionnaire de la Danse," Paris, 1895), says of it: "The movements of both dance and music are of exceptionally original character. There is a real struggle in agility

between the dancers. The man plays the guitar and his partner strikes a tambourine while they are dancing. The saltarello is a favorite with the vintners, who excel in it. There is no limit to the number of the couples, and the steps are close together and hurried, now on one foot, now on the other." The dance was never in fashion among noble dames; for the speech of Julian de Medicis, in Castiglione's "Il Cortegiano" (printed at Venice in 1528), mirrors the opinion of the period. We quote from the brave version of Sir Thomas Hoby: "Since I may fashion this woman after my mind, I will not only have her not to practise these manly exercises so sturdy and boisterous, but also even those that are meet for a woman, I will have her to do them with heedfulness and with the soft mildness that we have said is comely for her. And therefore in dancing I would not see her use too swift and violent tricks, nor yet in singing or playing upon instruments those hard and often divisions that declare more cunning than sweetness. Likewise the instruments of music which she useth (in mine opinion) ought to be fit for this purpose. Imagine with yourself what an unsightly matter it were to see a woman play upon a tabor or drum, or blow in a flute or trumpet, or any like instrument: and this because the boisterousness of them doth both cover and take away that sweet mildness which setteth so forth every deed that a woman doeth. Therefore when she cometh to dance, or to show any kind of music, she ought to be brought to it with suffering herself somewhat to be prayed, and with a certain bashfulness, that may declare the noble shamefastness that is contrary to headiness."

Some other examples of the saltarello in music are those by Berlioz in "Benvenuto Cellini" and the overture, "Roman Carnival," Gounod's Saltarello for orchestra (Concert Populaire, Paris, December 2, 1877), piano pieces by Alkan, Heller, Raff.

It is a singular reflection on "local color" in music that Schumann mistook the "Scotch" symphony for the "Italian," and wrote of the former: "It can, like the Italian scenes in 'Titan,' cause you for a moment to forget the sorrow of not having seem that heavenly country." The best explanation of this Symphony No. 4, if there be need of any explanation, is found in the letters of Mendelssohn from Italy.

Nor are the remarks of Ambros without pertinence. "And just that Italian clearness of outline, that cheerful ingenuous enjoyment of abounding life without dream-like reflection, is a fundamental feature of the A major symphony. If it were not too hazardous, one might say, just as from Beethoven's Pastoral Symphony, the local tone of the charming environs of Nussdorf, Heiligenstadt, Grinzing, etc. (near Vienna), sounds forth, only because the master accidentally felt and conceived these tones *there*, there sounds in Mendelssohn's symphony, not indeed the impression of Rome,—the *urbs æterna*, where, according to Jean Paul's expression, the spirits of heroes, artists, and saints gaze on man, seriously admonishing him,—but rather the local tone of the environs of Monte Cavo in the adjacent Albanian chain of mountains. Indeed, we may readily imagine the youth Mendelssohn looking out, let us say, from Nemi or Genzano across the rounded mirror of the sea upon the splendid foliage of the wooded cliffs of the coast, and how the motive of the first movement, loudly exulting in the full joy of life, passes through his soul, so that he has to sing it aloud. The Andante has been thought by some to be in the church style. 'The

cowl,' according to an old proverb, 'does not make the monk,' and just as little does a continuous contrapuntal bass make a piece of music into a contrapuntally conceived one. We might perhaps say more appropriately that the Andante tells a romance of the olden time, as it were, in the style of Chronicles,—only the poet's eye occasionally betrays itself, sadly smiling. Being once in the Albanian mountains, with our fancy, perhaps we now recall the picturesque castle-embattlements of Grotta Ferrata, and the old devotional stations with the solemn mosaic pictures of saints upon a gold ground.

"In the Minuet the person of the tone-poet advances more into the foreground: it is the purest feeling of well-being, of calm, happy enjoyment, that emanates from the gentle movement of this melody, as if reciting to itself Rückert's glorious words:—

> "'Die Erd' ist schön genug den Himmel zu erwarten,
> Den Himmel zu vergessen nicht schön genug ihr Garten.'
>
> The earth is fair enough to make us hope for heaven,
> Her garden not so fair that heaven is lost to mind.

And these horns in the Trio, are they not as if, in the midst of the Italian paradise, a truly German yearning comes over him for the dear light green of the woods of his home?

"But the Finale, the Saltarello, draws us into the midst of the gay swirl of southern life; and the almost melancholy ritardando toward the close, does it not remind us, like a sigh of the tone-poet, that amid all the magnificence he is, after all, but a stranger, a wanderer that comes and goes? Like Berlioz's 'Harold,' this symphony is therefore a souvenir of Italian travel, a piece of Italy that the tone-poet brought away with him."—*From "Die Grenzen der Poesie und Musik" (first published in* 1856), *Englished by J. H. Cornell (New York,* 1893).

Overture to "The Barber of Bagdad" . . . Peter Cornelius

(Born at Mainz, December 24, 1824; died at Mainz, October 24, 1874.)

The overture heard at these concerts is not the one composed originally for the opera and played at the first performance. It was composed long after the performance: it was orchestrated by Liszt, and not performed until after the death of Cornelius.

"Der Barbier von Bagdad," a comic opera in two acts, libretto and music by Peter Cornelius, was produced at the Grand Ducal Court Theatre, Weimar, December 15, 1858. Liszt conducted. The cast was as follows: Margiana, Rosa von Milde; Bostana, Miss Wolf; Nureddin, Caspari; Caliph, von Milde; Cadi, Knopp; the Barber, Roth. The score of the opera is dedicated to Liszt.

The opera failed dismally. There was an intrigue against Liszt and his musical views and tendencies rather than against the opera itself. Cornelius was an aggressive member of the "New German School." Liszt was especially fond of him, and lost no opportunity

of praising his musical talent. Some have thought that Dinglestedt,* the theatre director, jealous of Liszt, had something to do with the storm of disapproval that broke loose the night of the first performance of this opera. Liszt was so grieved and angered that he resigned immediately his position of Music Director at the Court. (He began his service November 12, 1848, with a performance of the overture to "Tannhäuser.")

The correspondence of Liszt contains references to the opera, the performance, and the revision. He wrote to Alexander Ritter, December 4, 1856, that Cornelius was then at work on the opera, and on December 7, 1857, that Cornelius would bring the completed work to Weimar at the end of the month. He wrote to the woman known to the world as "eine Freundin," June 26, 1858, that the work had been "très heureusement achevé." After the performance he wrote to Felix Dräseke on January 12, 1859, about the latter's opera "Sigurd": "Under present existing circumstances, which on my side are *passive* and *negative*, as I intimated to you after the performance of Cornelius's opera, there is no prospect of putting 'Sigurd' † on the boards at present," and he afterwards referred to "the local miseries and crass improprieties" at Weimar.

On August 23, 1859, he wrote to Cornelius: "Apropos of operas, how are you getting on with the 'Barber' and the publication of the piano edition? . . . Don't delay too long, dearest friend—and believe me when I once more assure you that the work is as eminent as the intrigue, to which it momentarily succumbed, was mean-spirited. . . . But don't forget that another overture is inevitably *necessary*, in spite of the refined, masterly counterpoint and ornamentation of the first. The principal subject"—the declamation of the Barber's name is given in notation—"must begin, and the Salamaleikum end it. If possible bring in the two motives together a little (*at the end*). In case you should not be disposed to write the thing, I will do it for you with pleasure."

Cornelius took his time. He wrote to Liszt on July 26, 1874, saying that he expected a scolding for not being ready with his "Barber": "At length I have everything ready, and, as I believe, a very pretty new overture after your scheme, so that the name-theme, 'Abul Hassan Ali Ebe (*sic*) Bekar!' is in the foreground. I have added also to the 'Rose-scene,' which I use in the place of the second theme in the overture—and there are some good strokes. . . ." Liszt answered, August 23: "I am glad that you have made use of my suggestion to base the overture on the pleasantly characteristic motive."

Cornelius died in 1874. Liszt wrote the Princess Carolyne Sayn-Wittgenstein from Weimar, April 18, 1877: "My telegram of yesterday told you that pressing work prevented me from writing to you. This work was the instrumentation of Cornelius's overture for his 'Barber of Bagdad'—which I promised to do at the request of Mme. Cornelius and the publisher Kahnt. Cornelius had only sketched it for the pianoforte, and I not only had to score it, but to change some passages and shape the whole piece so that there would be a probability of success. We shall soon see if I have succeeded. 'The Barber of Bag-

* Franz von Dinglestedt, poet and dramatist, born June 30, 1814, at Halsdorf, died at Vienna, May 15, 1881, as General Director of the Court Theatre. He was successively teacher, librarian (Stuttgart, 1843), and theatre director (Munich, 1850; Weimar, 1857).

† A fragment of "Sigurd" was given at Meiningen in 1867.

dad' will be performed at Hanover, May 24, at the Tonkünstler-Versammlung des allgemeinen deutschen Musikvereins." He wrote to the Princess, May 25, from Hanover: "I'll talk to you about the performance of our friend Cornelius's 'Barber.' The music is admirable, the libretto is very witty, but it is all a failure as far as theatrical requirements are concerned. The success last night was apparent, not real. In my opinion this charming work will have no stage-life unless it be reduced to one act—for there's nothing happening on the stage. The public must be diverted by action in an opera, no matter how beautiful the music may be. Whatever may come of it, Bronsart has done nobly in reviving 'The Barber of Bagdad' at the Hanover Music Festival. The scandal of the performance at Weimar has thus been honorably redeemed. Cornelius's widow * came on from Munich to be present."

The first overture had nothing to do with the contents of the opera. The music was purely objective, and, as Liszt remarked, finely contrapuntal. The opera begins in G major and ends in F-sharp major. Cornelius chose B minor for the tonality of his overture. The curious will find an analysis of this overture in *Die Musik*, first number for June, 1904, pp. 342–346. The overture was performed as the prelude to the opera at the Peter Cornelius Festival at Weimar, June 10, 1904,† when "The Barber of Bagdad" was performed as the composer wrote it. Felix Mottl, who brought the opera out after the performance at Hanover, made changes in Cornelius's orchestration, and shortened the overture in D major, the second overture. For this he was taken severely to task by Max Hasse in his "Peter Cornelius und sein Barbier von Bagdad: Die Kritik zweier Partituren: Peter Cornelius gegen Felix Mottl und Hermann Levi" (Leipsic, 1904).

The overture in D major—the one played at this concert—begins Allegretto molto, 6-8, with the bombastic announcement by the Barber of his name (brass and bassoons), and to this is added a fragment of the Barber's patter-song, in which he gives his qualifications:—

Bin Akademiker,
Doktor und Chemiker,
Bin Mathematiker
Und Arithmetiker,
Bin auch Grammatiker,
Sowie Aesthetiker;
Feiner Rhetoriker,
Grosser Historiker,
Astrolog, Philolog,
Physiker, Geolog,

and so on, till he concludes with

Bin ein athletisches,
Tief theoretisches,
Musterhaft praktisches,
Autodidaktisches
Gesammtgenie!

* Her name was Bertha Jung. Born November 20, 1834, she married Cornelius, September 14, 1867, and died at Rome, February 6, 1904.

† Mrs. von Milde and Knopp, the only survivors of the creators of the parts, were at this performance. Rosa von Milde, born at Weimar, June 25, 1827, created the part of Elsa in "Lohengrin," and sang at Weimar until 1876. She died at Weimar on January 26, 1906. See Natalie von Milde's recollections of Weimar in the fifties in the number of *Die Musik* just cited.

For this Barber is our old friend in "The Thousand Nights and a Night": the "ancient man, past his ninetieth year; swart of face, white of beard, and hoar of eyebrows; lop-eared and proboscis-nosed, with a vacant, silly and conceited expression of countenance." Cornelius based his libretto on the "Tale of the Tailor," the fourth story in that marvellous cycle, "The Hunchback's Tale." Sir Richard F. Burton in his English version does not represent him as one of the resounding name, Abul Hassan Ali Ebn Bekar; his Barber gives the names of his six brothers, and then adds, "and the seventh is famous as Al-Sámit, the Silent man, and this is my noble self!" The text on which Cornelius founded his patter-song was Englished by Burton as follows: "Allah hath bounteously bestowed on thee a Barber, who is an astrologer, one learned in alchemy and white magic; syntax, grammar, and lexicology; the arts of logic, rhetoric, and elocution; mathematics, arithmetic, and algebra; astronomy, astromancy, and geometry; theology, the traditions of the Apostle and the Commentaries on the Koran. Furthermore I have read books galore and digested them and have had experience of affairs and comprehended them. In short I have learned the theorick and the practick of all the arts and sciences. I know everything of them by rote and I am a past master *in totâ re scibili*."

It may here be said that Cornelius changed the original story in several ways. In his version, Bostana, the confidante of Margiana, who is the daughter of the Cadi and the young woman loved so passionately, recommends the Barber to the young man; in the original the young man sends his page to the bazar for a barber, "a discreet fellow and one not inclined to meddling or impertinent curiosity or likely to split my head with his excessive talk." In the libretto the Caliph enters the Cadi's house to learn the cause of the tumult. He soon learns the true condition of affairs, intercedes in behalf of the lovers, and takes the Barber into his service. In the original the Barber is the cause of all the young man's troubles, and, when he finally tries to get him away from the Cadi's house in a chest, the young man,—Nureddin, as Cornelius calls him,—dreading his everlasting chatter, opens the chest, throws himself to the ground, and thus breaks his leg. The bore finally forces him to leave Bagdad, and Nureddin travels far and wide to be rid of him. At last he comes across him in a certain city of China, and the two are connected with the famous intrigue that follows the supposed death of the hunchback. As for the Barber, he becomes barber-surgeon of state to the king of China and one of his cupbearers.

After the excerpt from the patter-song a short crescendo leads to a repetition of initial phrase and patter excerpt. The latter is taken up fortissimo and developed by the whole orchestra. This exordium is followed by an Andante, non troppo lento, in D major, later in B-flat major, 9-8. Phrases in the wood-wind are answered by first violins, and there is then a tuneful cantilena (wood-wind), the song wherein Nureddin in delirium calls on Margiana, "Komm deine Blumen zu begiessen! O Margiana!" A passage poco stringendo, 3-4, leads to a return of the cantilena in clarinet and horn. The confidante, Bostana, enters, più moto, with a chromatic clattering in oboes and clarinets, which is interrupted by staccato chords in the strings and horns. This passage leads to the main body of the overture.

The main body, Allegro molto con brio, D major, 6-8, opens with

the first theme, derived from the scene in the opera in which Bostana and Nureddin sing in canon fashion, and the confidante assures him that Margiana will receive him. This theme is developed at great length and with shifting rhythms. During the development contractions of the Barber motive are interjected. It was long thought that the second theme, a melodious cantilena, was not to be found in the thematic material of the opera itself; it was not in the original score, but it was taken by Cornelius from the addition to the "Rose-scene," "Rose, dein selig Wort lass in der Brust uns glühn," mentioned by him in the letter to Liszt quoted above. This theme begins in A major, but the tonality is not long determined; there is a sudden change to C major, and the melody is sung by oboe, clarinet, and trumpet. The development is continued with varying instrumentation against harp arpeggios and tremulous strings. The rhythm is 4-4, interspersed now and then with measures in 5-4. The patter-song of the introduction appears, and is developed. The "Rose" cantilena is now sung in D major by violins and horns over tremulous harmonies in the other strings, sustained chords in the trombones, while the first theme, the canon scene, is used contrapuntally in the wood-wind. The slow melody passes into the wind instruments, and the contrapuntal first theme into the strings. There is a coda, con fuoco, on the first theme, but strains from the second are heard at intervals.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, triangle, cymbals, harp, strings.

Concertante Symphonie for Violin and Viola (K. 364).

Wolfgang Amadeus Mozart

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This composition in E-flat major is for solo violin and solo viola, with accompaniment of two oboes, two horns, and strings. The date of the composition is unknown. The original manuscript is probably not in existence. When the work was performed at the Mozart Festival in Salzburg, 1856, a copy owned by André was used, in which cadenzas in Mozart's handwriting were inserted. Otto Jahn thought the concerto could not have been written before 1776 or 1777, perhaps not before 1780, on account of the maturity shown in the invention of the themes, the coherency of the development, the charm and sureness of modulations, the treatment of the orchestra, separately and in connection with the solo instruments. The form is conventional, but the movements are more broadly planned and more fully extended than was then customary. There is more of the symphonic character than in other works of similar nature in the same period. The solo instruments are handled simply in their relations one with another. They exchange phrases,

repeating them one after the other, in different tonal positions, or they share them in the same tonality. When they are together they move as a rule in thirds or sixths. It is rare to find each of them—as in the Andante and Presto—in a two-voice passage treated independently and freely.

The viola part is written in D major, so that the instrument must be tuned a half-tone higher, to give more bite to the strings and ease to the player.

The first movement with a cadenza by Hellmesberger was played in Boston at a Symphony Concert by Mr. Loeffler (violin) and Mr. Kneisel (viola) on January 2, 1892.

Overture to the Opera "Tannhäuser" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending

phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.



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Beethoven			
Symphony No. 5, in C minor, Op. 67		I.	October 21
Berlioz			
Overture, "Le Carnaval Romain," Op. 9		II.	November 11
Bizet			
Suite, "L'Arlésienne," No. 1		II.	November 11
Brahms			
"Tragic" Overture, Op. 81		I.	October 21
Symphony No. 4, in E minor, Op. 98		II.	November 11
Ciampi			
Song, "Tre giorni" (arr. F. Mottl)	Mme. Peroux-Williams	VI.	February 24
Chopin			
Concerto in E minor, for Pianoforte, Op. 11	Ossip Gabrilowitsch	I.	October 21
Cornelius			
Overture, "The Barber of Bagdad"		VIII.	April 27
Debussy			
"La Mer," Trois Esquisses Symphoniques		V.	February 3
Dvořák			
Dramatic Overture, "Husitská," Op. 67		VII.	March 23
Gluck			
Ballet Suite No. 2 (Arr. Gevaert)		IV.	January 13
Handel			
Concerto in F major for Strings and Two Wind Orchestras (Ed. G. F. Kogel)		IV.	January 13
Aria, "O Mithra, all dein Strahlingold," from "Alexander Balus"	Mme. Peroux-Williams	VI.	February 24
Haydn			
Symphony in E-flat major (B. & H. No. 1)		IV.	January 13
Lalo			
Concerto for Violoncello and Orchestra	Josef Malkin	II.	November 11
Liszt			
Fantasia on Hungarian Folk-tunes, for Pianoforte and Orchestra	John Powell	III.	December 9
Liszt-Busoni			
Spanish Rhapsody, for Pianoforte and Orchestra	Anne Hathaway Gulick	V.	February 3
MacDowell			
Concerto for Pianoforte, No. 2, in D minor, Op. 23	Alice Eldridge	VII.	March 23
Mendelssohn			
Symphony in A major, "Italian"		VIII.	April 27
Mozart			
Concerto No. 4, in D major, for Violin and Orchestra (K. 218)	Sylvain Noack	IV.	January 13
Concertante Symphonic for Violin and Viola	Messrs. Witek and Férir	VIII.	April 27
Symphony in E-flat major (K. 543)		V.	February 3
Paisiello			
Song, "Chi vuol la zingarella" (Arr. F. Mottl)	Mme. Peroux-Williams	VI.	February 24
Rachmaninoff			
"The Island of the Dead," Symphonic Poem, for Full Orchestra, to the Picture by A. Boecklin, Op. 29		III.	December 9
Rimsky-Korsakoff			
Symphony No. 2, "Antar," Op. 15		III.	December 9
Caprice on Spanish Themes, Op. 34		VI.	February 24
Schumann			
Symphony No. 1, in B-flat major, Op. 38		VI.	February 24
Tschaikowsky			
Symphony No. 4, in F minor		VII.	March 23
Wagner			
Prelude to "Die Meistersinger von Nürnberg"		I.	October 21
Overture to "The Flying Dutchman"		VI.	February 24
Overture to "Tannhäuser"		VIII.	April 27

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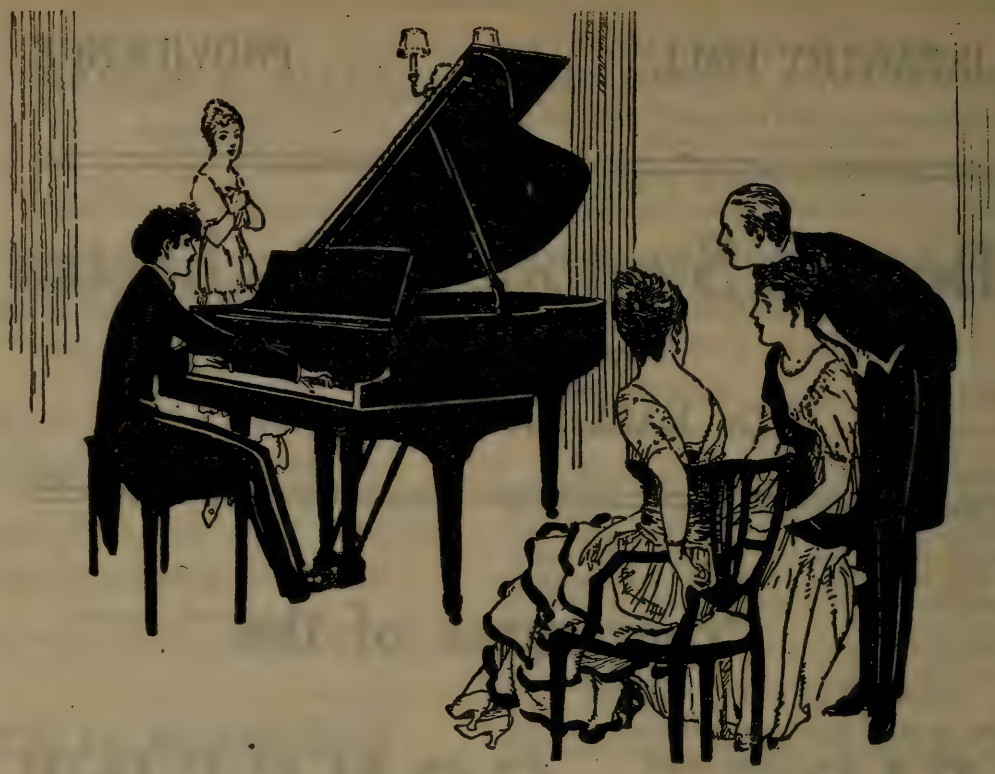


TUESDAY EVENING, OCTOBER 19

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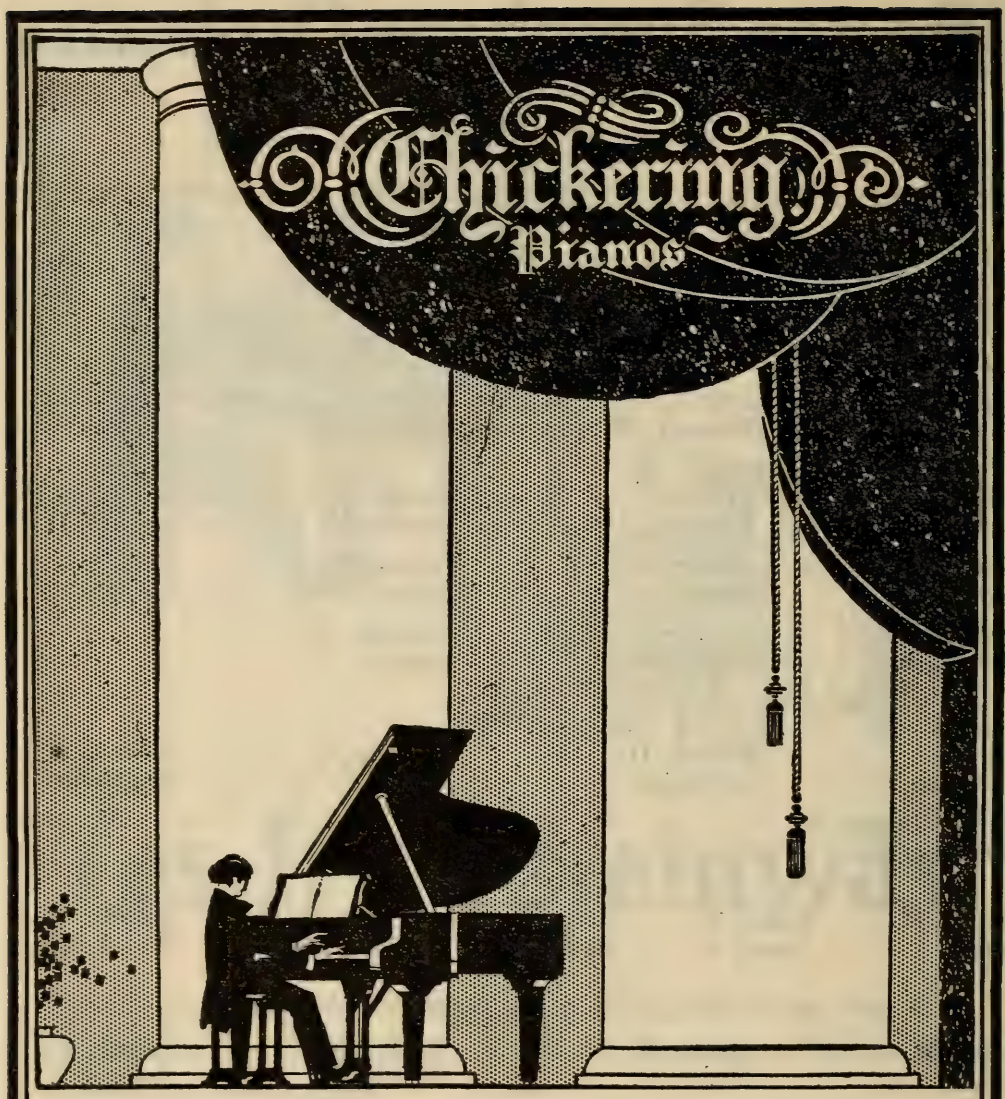
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AT 8.15

PROGRAMME

Beethoven Symphony in C minor, No. 5, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Handel . Scena, "Sweet bird that shun'st the noise of folly," from "L' Allegro, il Penseroso, ed il Moderato"

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Rimsky-Korsakoff Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

(Played without pause)

Mozart Two Arias from "The Marriage of Figaro"

a. "Porgi Amor"
b. "Voi Che sapete"

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

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Symphony No. 5, in C minor, Op. 67 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–06,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, —"and for this reason a statement to be doubted," as Bülow said,— that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna,*' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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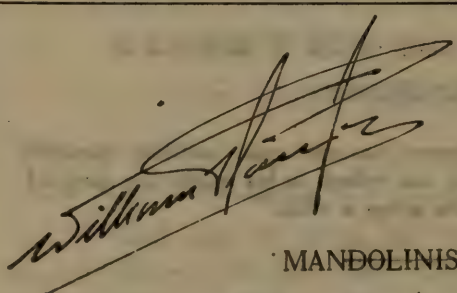
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and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and



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even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy Concert as early as November 27, 1841.

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Mme MELBA (born Helen Porter Mitchell) was born at Melbourne, Australia, the daughter of David Mitchell, a contractor, who built the Melbourne Town Hall and the Exhibition buildings. She sang in the choir of St. Francis's Roman Catholic Church, Melbourne, and appeared at the Melbourne Liedertafel concerts in 1884. It is said that her voice attracted the attention of Pietro Cecchi,* who urged her to adopt a professional career. Her first appearance in Europe was at Leonard Emil Bach's concert, at Prince's Hall, London, June 1, 1886. She studied with Marchesi, and made her first appearance in Paris in concert, March 21, 1887. Her first appearance in opera was at the Monnaie, Brussels, as Gilda in "Rigoletto," October 12, 1887. Her first appearance in London was at Covent Garden on May 24, 1888, as Lucia; at the Opéra, Paris, on May 8, 1889, as Ophelia. Since then she has been famous in European cities, in Australia, and in the United States. She married in 1882 Charles N. F. Armstrong, of Queensland. The marriage was followed some years afterward by divorce. Her first appearance in the United States was at New York as Lucia, December 4, 1893.

SCENA, "SWEET BIRD THAT SHUN'ST THE NOISE OF FOLLY," FROM "L' ALLEGRO, IL PENSEROSO,† ED IL MODERATO."

GEORGE FRIDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Handel wrote his cantata, "L' Allegro, il Penseroso, ed il Moderato," in 1740. He began it January 19 and finished it February 9. The winter was one of the coldest known in England. The Thames was frozen; and a fair was held for three weeks on the ice, and an ox was roasted whole. Musical and dramatic performances were suspended during January.

The first performance of the cantata was on February 27, 1740, at the Lincoln Inn Fields Theatre, in London. The cantata was repeated four times that season.

The London *Daily Post* of February 27, 1740, announced: "Never performed before—at the Royal Theatre, Lincoln's Inn Fields, this day will be performed 'L' Allegro,' etc., with two new concertos for several instruments, and a new concerto on the organ. Boxes, half a guinea; pit, 5*s*.; first gallery, 3*s*.; upper gallery, 2*s*. Pit and gallery opened at

* Pietro Cecchi, who was largely responsible for Mme Melba's vocal training, died at Melbourne, April 4, 1897. A native of Rome, he was architect to Pope Pius IX., but he was obliged for political reasons to leave the papal territory, and he turned singer. He sang in Italy (La Scala, Milan, November 12, 1861, as Arturo in "I Puritani"), at London, and in the United States. He lived at Melbourne for about twenty-five years.

† So it is with Milton, Jennens, and Handel; yet there are modern and scrupulous editors who substitute "Il Pensieroso."

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four, and boxes at five." A new concerto for several instruments was played at the beginning of the first part, another at the beginning of the second part, and the new organ concerto at the beginning of the third part. Walsh published a collection of songs from the cantata, March 15, 1740, a second on May 7 of that year, and on May 13, 1740, the two collections were published as one.

The text of the scena (No. 13 of the cantata), which is in "Il Penseroso," is as follows:—

Sweet bird that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chauntress, oft the woods among,
I woo, to hear thy even-song.
Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand'ring moon
Riding near her highest noon.

The scena, Andante, in D major (4-4 time), is in the old aria form, with second part, Larghetto, in D minor (3-4 time), and Da capo.

Milton's "L' Allegro" and "Il Penseroso" were used for the text, but Charles Jennens did not hesitate to add a third part, "Il Moderato," to serve as an arbiter between the two disputants. "Il Penseroso" was represented by soprano and contralto; "L' Allegro" by tenor, bass, and child's voice; "Il Moderato" by the bass, and by soprano and tenor in duet. Handel afterward made numerous changes.

The rich and respectable Jennens was pleased with his own poem, and he wrote Handel that it was very much admired. He was a singular person. In his youth his servants, equipages, and table won for him the name of "Solyman the Magnificent." He would go in a four-horse carriage, with four lackeys, to the printer to correct his proofs, and, "when he arrived at the passage, he descended from the coach, and was preceded by a servant, whose business it was to clear away the oyster shells or any other obstacle that might impede his progress."

He succeeded to the estate of Gopsell in 1747,—his ancestors had been in trade at Birmingham,—and he built a fine mansion. It is said that he spent £80,000 in laying out the grounds: "the fine chapel"—according to Nichols's "Leicestershire"—"is most elegantly pewed and wainscoted with cedar, and an eagle of burnished gold supports the desk which holds the books." In the grounds he raised an Ionic temple to the memory of Holdsworth, Latin poet and classical scholar. Jennens compiled for Handel the librettos of "Saul" and "Belshazzar" as well as the text of "The Messiah." In the latter part of his life he issued tinkered versions of Shakespeare's plays. Born in 1700, Jennens

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died unmarried in 1773. He had the air of a round-faced, honest tradesman. They used to laugh at him for his literary pretensions, but he was a benevolent man, generous to the arts, the enthusiastic admirer and stanch friend of Handel.

The first singer of the scena was Mme. Francesina.

The original orchestral parts to this scena are flute solo (traverse flute), first and second violins in unison, violas, and continuo. Robert Franz added parts for two clarinets, two bassoons, and one horn.

Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony Concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day."

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

*This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

†This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

‡These words are italicized in the original letter.



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The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The



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drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid, triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening

notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!* The bolero intoxicates, the fandango inflames."

Cavatina, "Porgi Amor," Act II., Scene 1, in "Le Nozze di Figaro" Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The Countess in a stately chamber mourns the unfaithfulness of her husband, the Count Almaviva:—

Porgi amor qualche ristoro
Al mio duolo, a miei sopir!
O mi rendi il mio tesoro
O mi lascia almen morir!

These lines have been thus translated into English:—

Thou, O love, thou canst restore me.
Grant my prayer and hear my sigh!
Ah, without the love he bore me,
Unremembered let me die!

Larghetto, E-flat major, 2-4. The orchestral accompaniment is for two clarinets, two bassoons, two horns, and the usual strings.

The air was first sung by Mme Laschi. A contemporary critic wondered why this singer, who was greatly admired in Italy, attracted little attention at Vienna.

Canzona, "Voi, che sapete," Act II., Scene 3, in "Le Nozze di Figaro" Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York on May 3, 1823.

Cherubino's canzona is in the third scene of the second act. Andante con moto, B-flat major, 2-4.

Voi, che sapete che cosa è amor,
Donne, vedete, s' io l' ho nel cor;
Quello ch' io provo, viridirò
È per me nuovo capir nol so.
Sento un affetto pien di desir,
Ch' ora è diletto, ch' ora è martir.
Gelo, e poi sento l' alma avvampar,
E in un momento torno a gelar.
Ricerco un bene fuori di me,
Non so chi il tienne, non so cos' è.
Sospiro e gemo senza voler,
Palpito e tremo senza saper;
Non trovo pace notte, nè dì,
Ma pur mi piace languir così.
Voi, che sapete che cosa è amor,
Donne vedete, s' io l' ho nel cor!

This has been Englished as follows:—

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?
Fair dame or maiden, none else may know
My heart o'erladen, why it is so.

What is this yearning, these trembling fears,
Rapturous burning, melting in tears?
While thus I languish, wild beats my heart,
Yet from my anguish I would not part.
I seek a treasure fate still denies,
Naught else will pleasure, naught else I prize.

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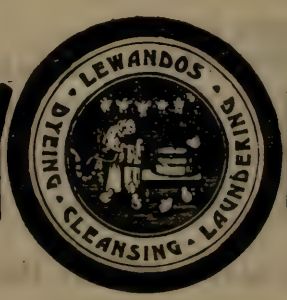
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I'm ever sighing, I know not why,
Near unto dying when none are by.
My heart is riven, night, morn, and eve;
But, ah! 'tis heaven thus, thus to grieve.

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?

The accompaniment is scored for one flute, one oboe, one clarinet, one bassoon, two horns, strings.

For an amusing account of Mme. Bussani, who created the part of Cherubino, see Da Ponte's memoirs. Her lower tones were described by the more unprejudiced as unusually beautiful, and she was praised for her beauty and unconstrained action on the stage. W. T. Parke wrote of her in 1809, mentioning the opening of the King's Theatre, January 6: "The manager . . . engaged several new performers; among whom were Signora Griglietti, a pleasing young singer, Signor Pedrazzi, who had little voice, and Signora Bussani (from the opera at Lisbon), who had plenty of it, but whose person and age were not calculated to fascinate an English audience."

Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year, and the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he himself added to these the overture to

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886; Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David, Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.



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RICHARD EPSTEIN, Piano

PROGRAMME

1. Aria, Vision Fugitive, from "Herodiade" - - - - - - - - - Massenet
 Mr. Werrenrath
2. SOLI FOR HARP
 (a) Gavotte - - - - - - - - - - - - Rameau
 (b) Menuet - - - - - - - - - - - - Massenet
 (c) Impromptu - - - - - - - - - - - - Pierné
 Miss Sassoli
3. SONGS
 (a) Stille Sicherheit
 (b) Ach! wenn ich doch ein Immchen wär' } - - - - - - - - - Franz
 (c) Stille Liebe
 (d) Volksliedchen } - - - - - - - - - - Schumann
 (e) Erstes Begegnen
 (f) Ein Traum } - - - - - - - - - - Grieg
 Miss Farrar
4. SONGS
 (a) Zur Ruh,' Zur Ruh'! - - - - - - - - - - Wolf
 (b) Sonntag - - - - - - - - - - - - Brahms
 (c) Liebesglück - - - - - - - - - - - - Wolf
 Mr. Werrenrath
5. SOLI FOR HARP
 (a) Vieille Chanson - - - - - - - - - - Clément Marot
 (b) Le Rouet - - - - - - - - - - - - Zabel
 (c) Marionettes - - - - - - - - - - - - Tedeschi
 Miss Sassoli
6. SONGS
 (a) Phillis (after an 18th Century Manuscript) - - - - - - - - Déodat de Sévérac
 (b) Sérénade - - - - - - - - - - - - Gounod
 (c) Souvenir - - - - - - - - - - - - Bemberg
 (d) Où vas-tu - - - - - - - - - - - - Tschaikowsky
 Miss Farrar
7. SONGS
 (a) After - - - - - - - - - - - - Edward Elgar
 (b) To a Messenger - - - - - - - - - - - - Frank La Forge
 (c) Witch-woman - - - - - - - - - - - - Deems Taylor
 (d) To you, dear heart - - - - - - - - - - - - F. Morris Class
 Mr. Werrenrath
8. SOLI FOR HARP
 (a) Prière
 (b) Gnomes } - - - - - - - - - - - - Hasselmans
 (c) Gitana
 Miss Sassoli
9. SONGS
 (a) Sternlein - - - - - - - - - - - - Moussorgsky
 (b) In meinem Herzchen - - - - - - - - - - - - Arensky
 (c) Liebe - - - - - - - - - - - - Bleichmann
 (d) Der erste Kuss - - - - - - - - - - - - Sibelius
 (e) Schneeglöckchen - - - - - - - - - - - - Gretschaninow
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"Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer, opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Hans von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above. The programme also included the overture to "Tannhäuser," Liszt's pianoforte concerto in A major, played by Bülow, and five compositions of Weissheimer.

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was next played at Leipsic, in the Gedwanhaus (November 24, 1862), at a concert for the orchestral Pension Fund led by Karl Reinecke; at Vienna, December 26, 1862 (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Weimar (January 1, 1863), at a court concert led by Eduard Lassen, Prague (February 8, 1863), Petrograd (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892), pp. 56, 57.

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After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

The score and orchestral parts were published in February, 1866.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Theodore Thomas's Orchestra played the Prelude in Boston on December 4, 1871.

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AT 8.15

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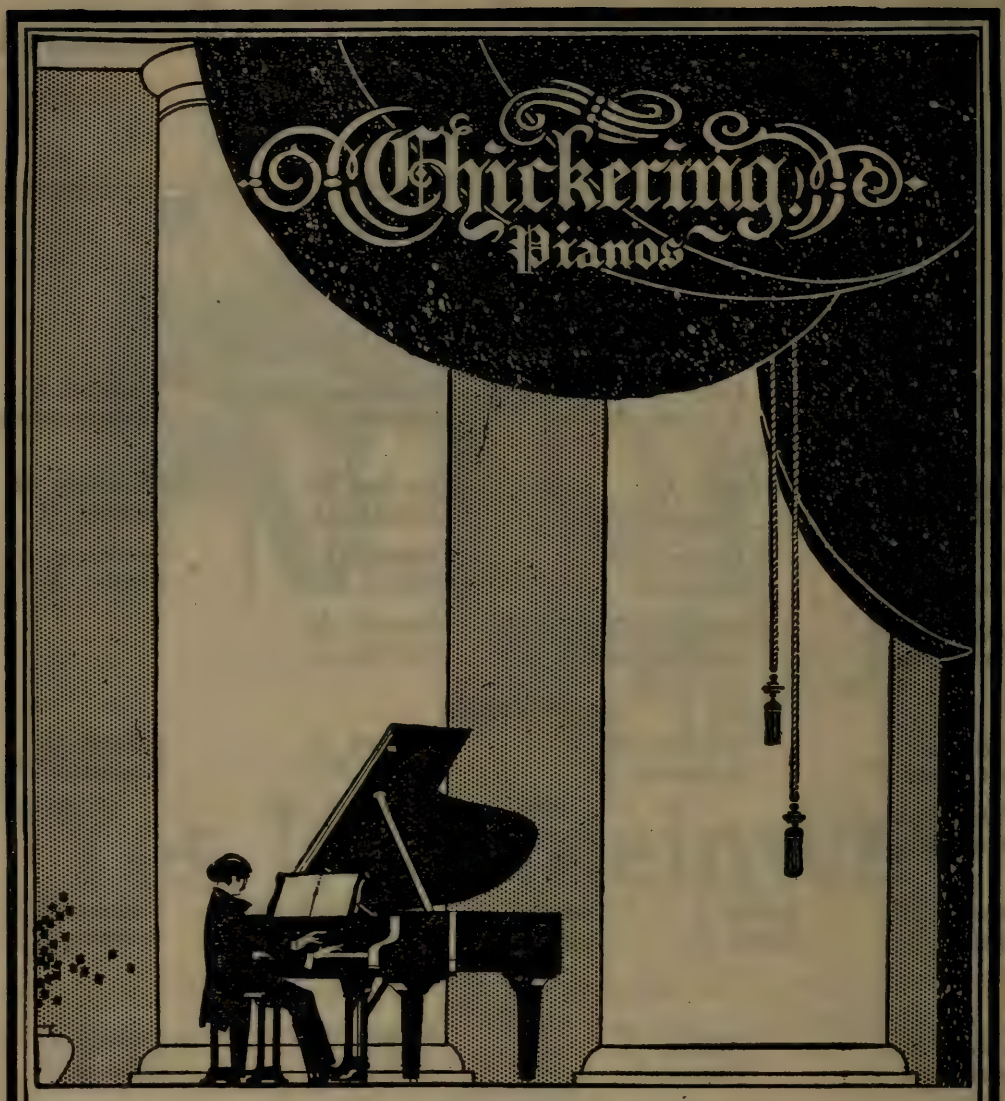
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Brahms Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Berlioz Overture, "Le Carnaval Romain," Op. 9

Saint-Saëns . . Concerto in G minor, No. 2, for Pianoforte, Op. 22

Bizet Suite, "L'Arlésienne," No. 1. Music to Alphonse Daudet's Play

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Symphony in E minor, Op. 98 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able

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to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Mr. Max Kalbeck, whose Life of Brahms, not yet completed, contains 1,823 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich Concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner, and he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works, and a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If people like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen for correction of the parts. Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic Concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts

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of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus Concert in Leipsic of February 18, 1886.

This symphony was performed at the Philharmonic Concert in Vienna on March 7, 1897, the last Philharmonic Concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever." *

* * *

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft." March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

Overture, "The Roman Carnival," Op. 9 . . . Hector Berlioz

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic Concert, led by Mr. Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony"!

The overture was composed in Paris in 1843, shortly after the journey in Germany. The score and parts were published in June, 1844.

The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini,"* originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

The story has been condemned as weak and foolish. It is also wholly fictitious.† It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of

*For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII. (Librairie Plon, Paris, 1908).

†It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

THEODORE T. PECK

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Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio* will wear. The pantomine of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similiarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The overture begins Allegro assai con fuoco, with the chief theme, which is taken from the saltarello† danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato

* "Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.

† Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semicircle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtanz.*" The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half-note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).

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accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last-named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomine of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon-shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings. Berlioz wished 15 first violins, 15 second violins, 10 violas, 12 violoncellos, and 9 double basses.

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at Petrograd, where at the first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not understand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from Bülow ("Die Opposition in Süddeutschland," 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of

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Beethoven heard in concert rooms were the "Prometheus," the "Egmont," and the "Coriolanus" overtures, "the last named with three violas and three 'cellos."

The first performance outside of France was at Vienna, November 16, 1845, at the Theater an der Wien, in the first of six Berlioz concerts led by the composer. The orchestra was composed of members of that theatre orchestra and of the band of the Second Artillery Regiment. The programme included this overture, which was repeated afterward; a hymn with chorus; cavatina from "Benvenuto Cellini," sung by Miss von Marra; the "Harold" symphony (viola solo, Mr. Heissler); "Le Cinq Mai" (bass solo by Mr. J. Staudige); and the Apotheosis-Finale from the "Mourning and Triumph" symphony.

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote: "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

Excited by reading Cellini's Memoirs and E. T. A. Hoffmann's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended de Wailly, who in turn sought the aid of Barbier; but de Vigny criticised and corrected and suggested until nearly the time of performance.

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The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was then thought so difficult that there were twenty-nine full rehearsals. The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérevis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance, and Dom François de Paule, brother of the Queen of Spain, sat in the royal box, surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini." See the romantic memoirs of Berlioz and Duprez's "Souvenirs d'un Chanteur" (pp. 153, 154) for explanations of the failure.

Concerto in G minor, No. 2, for Pianoforte, Op. 22.

Camille Saint-Saëns

(Born at Paris, October 9, 1835; now living there.)

This concerto was composed in 1868. It was played for the first time with Saint-Saëns as the pianist at a Concert Populaire, Paris, December 13, 1868. The first performance in Boston was at a concert of the Harvard Musical Association, February 3, 1876, when Mr. Lang was the pianist. Therefore, the statement in the published records of the Philharmonic Society of New York, that the performance at one of its concerts, December 9, 1876 (Mr. Lang, pianist), was the first in America, is incorrect.

The concerto is scored for solo pianoforte, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings, and a pair of cymbals *ad lib.* for the third movement. The work is dedicated to Mme. A. de Viliers, born de Haber.

The first movement opens with a free contrapuntal cadenza for



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pianoforte alone, Andante sostenuto, G minor, 4-4 time, but no bars are marked in the score until the orchestra enters. The cadenza grows more and more brilliant until the orchestra enters with two mighty chords, which are followed by a sturdy phrase in strongly marked rhythm. The oboe has a recitative-like phrase which is accompanied first by the pianoforte, then by the strings pizzicati. The first theme is announced by the pianoforte alone. The strings come in with an accompaniment during the development. Imitations between pianoforte and strings and wood-wind instruments lead to a subsidiary theme (B-flat major) given out by the pianoforte with certain phrases reinforced by the wood-wind. The clarinet has an episodic phrase with accompaniment of chords for flutes and horns and with running passages for the pianoforte. There is a change of tempo, più animato. The pianoforte begins measures of brilliant passage-work. There are sustaining harmonies for the strings and the wood-wind, and later for the full orchestra. There is a steady increase in pace and force until the tempo becomes twice as fast as before. Suddenly there is a return to the original slower tempo, and the first theme is given out (G minor, fortissimo) by violins, violas, and 'cellos against furious octaves and double arpeggios for the pianoforte, which continues the theme with the melody in octaves. This melody passes to the flute, oboe, and clarinet, while the piano keeps up the arpeggio accompaniment. The pianoforte has an unaccompanied cadenza, with a development of figures from the first theme. Toward the end the orchestra enters and it leads to a coda, in which the contrapuntal passage with which the movement opened is now accompanied by the orchestra. The end is

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a repetition of the sturdy orchestral passage which first introduced the chief theme. This movement is not in the symphonic form usual in first movements of concertos. It might be called the "slow movement" of the composition.

The second movement, Allegretto scherzando, E-flat major, 6-8, corresponds to a scherzo in character, but its form is that of a first movement. After a pizzicato chord in the strings and quick rhythmic beats of kettledrums a nimble theme is announced by pianoforte alone. It is developed by pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major; the melody is sung by various wind and stringed instruments against a sort of guitar accompaniment with a peculiar rhythm in the pianoforte. The pianoforte soon takes part in the development. There is a light little conclusion theme for pianoforte, accompanied by a tremolo in the strings, with occasional soft chords in the wood-wind. There is a short free fantasia. The third part bears the conventional relations to the first. The scherzo ends pianissimo with a short coda.

The third movement, Presto, G minor, 4-4 (practically 12-8), is not unlike a dashing saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of this figure by the strings against a chord for wind instruments and kettledrums. The piano has the first theme and develops it with slight assistance from the orchestra. The second theme enters in A major and the saltarello rhythm disappears. The pianoforte has this melody, and the accompaniment is for wood-wind instruments and horns. The saltarello rhythm comes back. In the free fantasia the two chief themes are worked out by the pianoforte. The development is followed by an episode in which wind instruments, aided later by strings, play a choral in full harmony while the pianoforte has a persistent trill-figure, which is derived from the second theme. The choral is first played through in even whole notes; then it is repeated more strongly in half-notes, while the pianoforte persists in the repetitions of the trill. Passage-work for the pianoforte leads to the third part of the movement, which is in orthodox relations to the first. The second theme is now in D major. There is a dashing coda.

M. Saint-Saëns played this concerto in Boston at his concert with the assistance of the Boston Symphony Orchestra, Dr. Muck conductor, November 26, 1906.

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Suite No. 1, from "L'Arlésienne" Georges* Bizet

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh,"† an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly,‡ a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872.§ The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

† "Djamileh" was produced for the first time in this country, it is believed, at the Boston Opera House, February 24, 1913. Djamileh, Mme. Weingartner; Haroun, Mr. Laffitte; Splendiano, Mr. Giaccone; Marchand d'Esclaves, Mr. Bourquin. Felix Weingartner conducted. It is stated that there was some sort of a performance at a music school exhibition in New York before the production in Boston.

‡ This Mme. Prelly was the Baroness de Presles (born de Pomeyrac). She made her début at the Opéra-Comique, Paris, on February 7, 1872, as Zerlina in "Fra Diavolo." "Her beauty, especially in the second act (where she disrobed before the looking-glass), gave her a chance of success." Soon after she appeared in "Djamileh," she went to the Bouffes, and still later to the Folies-Dramatiques. She became a widow, left the stage, and married a brother of the painter Detaille. She was called the Voiceless Venus. There were rude songs about her. One of them is quoted in Georges Duval's "L'Année Théâtrale," (Vol. III.). Apropos of her appearance in Hervé's operetta "La Belle Poule" (Folies-Dramatiques, December 30, 1875), Duval writes:—

"Elle a des notes de fausset,
Mais une corpulence auguste.
—De fausset?
—Juge.
Lors Nazet:
—Elle dit si faux! que c'est juste."

§ This date is given by contemporary journals. The date in the Archives of the Société des Auteurs is September 30.



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"orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

The orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.* Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Anthony Choudens, now by Bizet, and now by Guiraud.† For this orchestra Bizet wrote his original score. The conductor was Constantin.‡

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going

* Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*. Léopold Dauphin thinks that the orchestra numbered forty players.

† Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

‡ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

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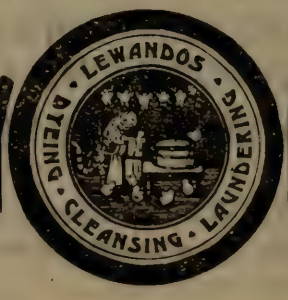
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home to bed! it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoked loud applause in the last scenes."

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Melster and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897.

The first performance of this play in French and with Bizet's music in the United States was at the Boston Opera House, March 6, 1913.

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Fréderi, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.* Fréderi is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Fréderi hurls himself from the garret window of the farm-house and dashes his skull against the pavement of the court.

As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Fréderi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

Prelude.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, English horn, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Réi"; while others, as the learned J. B. Weckerlin, say this title, "March

* And so it was with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

ANTONIA SAWYER

ANNOUNCES

JULIA CULP'S ARRIVAL

On NOVEMBER 20, 1915

of Turenne," was given by Castil-Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Turenne.* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men:—

De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it:—

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,

De bon matin
J'ai rencontré le train
De trois grands rois dessus le grand chemin.

Venaient d'abord
Des gardes du corps,
Des gens armés avec trente petits pages,
Venaient d'abord
Des gardes du corps,
Des gens armés dessus leur justaucorps.

Sur un char
Doré de toutes parts,
On voit trois rois modestes comme d'anges;
Sur un char
Doré de toutes parts,
On voit trois rois parmi les étendards.

This Noël is prominent as march and as chorus in the third act of the piece.

Variations follow the singularly frank and sonorous exposition of this theme.

I. C minor. A smooth and flowing variation for flute, clarinet, cor anglais, bassoons.

II. C minor. A livelier variation for full orchestra, at first pianissimo, sharply rhythmed, and with an effective use of the snare-drum.

III. C major. Variation for two horns and 'cellos, with counterpoint for the bassoon.

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music, see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.

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IV. C minor. Variation in march form for full orchestra.

The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, andante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and English horn.

The theme of Fréderi serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

Adagietto.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar. It is impossible to preserve in English the exquisite simplicity and flavor of Daudet's prose; his lines must suffer a sea-change.

Balthazar.
God keep you, Renaud!

Mère Renaud.
Oh! O my poor Balthazar.

Balthazar (*in a low voice*).
It's my fault. I knew you were coming. I should not have stayed.

Mère Renaud.
Why not? To keep your oath? Bah! that is not worth the trouble. God himself has not wished that we should die without a meeting, and for this he put love in the hearts of those children there. And, after all, he owes us this as a reward for our bravery.

Balthazar.
Yes, there was need of courage. Leading my beasts, I sometimes saw the smoke of your dwelling, and it seemed to make a sign to me: "Come! She is here!"

MÈRE RENAUD.

And when I heard your dogs bark, and I recognized you and your great cape afar off, it took all my strength to keep me from running toward you. And now, at last our trouble is at an end, and we can look on each other without blushing. Balthazar!

BALTHAZAR.

Renaud!

MÈRE RENAUD.

Would you be ashamed to kiss me now, all old and wrinkled by years as I am?

BALTHAZAR.

Oh!

MÈRE RENAUD.

Well, press me close to your heart. For fifty years I have owed you this kiss of friendship.

CARILLON.*

E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farm-house is in full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.† There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

* "Carillon," formerly "quadrillon," a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Parémologie Musicale de la Langue Française" (Paris, 1862), and J. D. Blavignac's "La Cloche" (Geneva, 1877), pp. 147–154. The old terms for sounding three bells were "treseler, tresiller, triboler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1485 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1825 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to ironical words of a scurvy nature. (See Desrat's "Dictionnaire de la Danse," Paris, 1895.)

† But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday, in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, DECEMBER 28

AT 8.15

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Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
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Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
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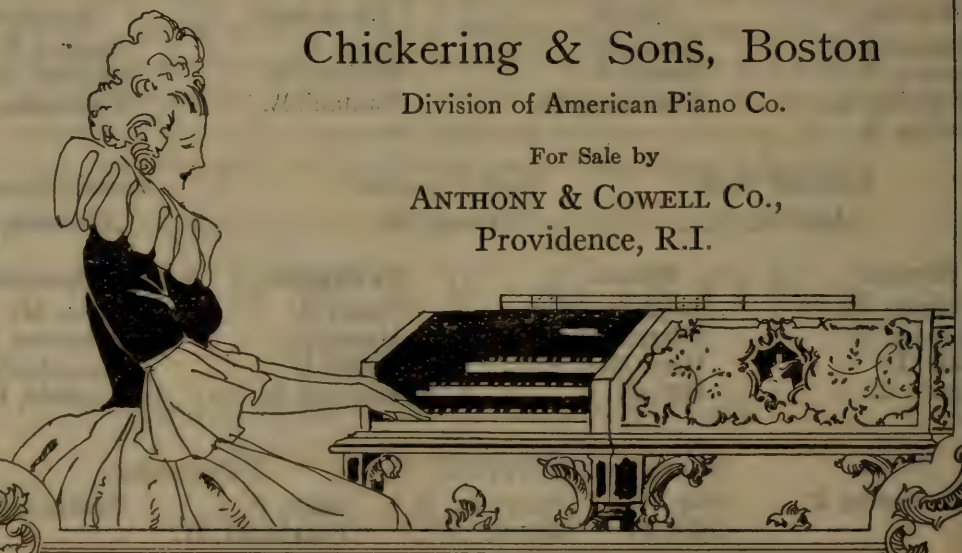
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Rimsky-Korsakoff . Symphony No. 2, "Antar," Op. 15

I. Largo: Allegretto vivace.
II. Allegro.
III. Allegro risoluto alla Marcia.
IV. Allegretto vivace: Andante amoroso.

Saint-Saens . . Concerto for Violoncello in A minor, Op. 33

I. Allegro non troppo.
II. Allegretto con moto.
III. Allegro non troppo.

Smetana "Vysehrad," Symphonic Poem: No. 1 of the Cycle, "Ma Vlast" ("My Country")

Enesco Rhapsodie Roumaine, in A Major, Op. 11, No. 1

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TUESDAY EVENING, DECEMBER 28

AT 8.15

PROGRAMME

Rimsky-Korsakoff . . . Symphony No. 2, "Antar," Op. 15

I. Largo: Allegretto vivace.
II. Allegro.
III. Allegro risoluto alla Marcia.
IV. Allegretto vivace: Andante amoroso.

Gluck . Two Arias for Contralto { *a.* "Che faro," from "Orfeo" / *b.* "Divinités du Styx," from "Alceste"

Smetana . . "Vysehrad," Symphonic Poem: No. 1 of the Cycle, "Má Vlast" ("My Country")

Saint-Saëns "My Heart at thy Dear Voice," from "Samson and Delilah"

Mendelssohn-Bartholdy . . Overture, "Sea-Calm and Prosperous Voyage," Op. 27

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Symphony No. 2, "Antar," Op. 15.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

This symphony, composed in 1868, was first performed in Petrograd at a concert of the Russian Musical Society on March 22, 1869. The year of performance is erroneously given as 1868 by some biographers.

The first performance in Germany was at Magdeburg in June, 1881, at a concert of the Allgemeiner Deutscher Musikverein Festival.

"Antar" was performed in New York in the course of the season 1891–92, at one of three concerts with orchestra given by The Arion Society in Arion Hall, led by Frank Van der Stucken.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Emil Paur, on March 12, 1898. Mr. Apthorp said in the Programme Book of that date: "I certainly remember seeing a copy of the published score in Boston—Mr. Arthur P. Schmidt had one at G. D. Russell's music shop, and musicians used to stare at it in wonder—some time, I should say, about the middle seventies." The symphony was performed here at a concert of the Boston Symphony Orchestra, April 5, 1913.

* This date is given in the catalogue of Belaïeff, the Russian publishing house of music. One or two musik-lexicons give May 21.

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Antar, as a historical character, was the son of an Abyssinian slave. His father was a chieftain in the tribe of Abs. He acknowledged and freed him, and Antar became famous as a poet and by his deeds. He asked his Uncle Mâlik for the hand of his cousin Abla. Mâlik accepted the offer, but, not wishing his daughter to wed the son of a slave girl, he led him into perilous adventures. Antar was slain by one of his foes about 615.

According to Clément Huart's "History of Arabic Literature," this true desert poet 'Antara, son of Shaldâd, "whose name was later to serve the popular story-tellers of the romance of 'Antar as the incarnate type of the virtues ascribed to the wandering paladins of the heathen tribes," was a mulatto and his lower lip was split. His bravery advanced him, and he took part in the war arising out of the rivalry between the stallion Dâhis and the mare Ghabrâ. Treachery prevented the courser from winning, and Quais, chief of the tribe of 'Abs, waged bitter war. 'Antara was the rhapsodist of these fights, and perished only when he had grown old, and, having fallen from his horse, was unable to regain his feet. His death was the signal for peace. "'Antara sang the praises of 'Abla, his mistress, but a good fight was always the favorite subject of his lay. He it was who said: 'We whirled as the millstone whirls on its axis, while our swords smashed upon the fighters' skulls.'"

The great romance of 'Antar is ascribed to Al-Asma'î (739–831). The full text was taken to Paris from Constantinople. The romance was published in full at Cairo in 1893. The tales in their present form go back to the days of the Crusades, and it is believed by Orientalists

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that the name of Al-Asma'î is a label placed by the professional reciter on the stories to give them an appearance of authenticity. The most famous episode is the death of the hero, who was pierced by a poisoned lance. Antar remounted his horse, to insure the safe retreat of his tribe, and died leaning on the lance. His enemies did not dare to advance, till a warrior startled the horse. Then 'Antar's corpse, unsupported, fell to the ground. Lamartine admired this episode, and introduced it in his "Voyage en Orient." It is said that in Egypt and Syria to-day there are "Antari" who recite in the coffee-house fragments of this Arabian Iliad.

Rimsky-Korsakoff took the subject of his symphony, which, when revised, was called an "Oriental suite," from a story by Sennkowsky.

The following preface is printed on a fly-leaf of the score:—

ANTAR.

I.

Majestic is the aspect of the Syrian desert, majestic are the ruins of Palmyra, that city built by the Spirits of Darkness; but Antar, the jewel of the desert, braves them, and bears himself proudly amid the remains of the demolished city. Antar has quit the fellowship of men forever, he has sworn eyerlasting hatred against them for the evil with which they repaid the good he wished them. . . .

Suddenly a lovely and bounding gazelle appears: Antar makes ready to pursue it, but a noise seems to sound through the air, and the light of day is veiled behind a thick shade; a gigantic bird is chasing the gazelle. Antar immediately changes his mind. His lance strikes the monster, and it flies away, uttering a piercing scream. The gazelle vanishes also. Antar, left alone in the midst of the ruins, soon falls asleep, thinking on what has happened.

He sees himself transported into a splendid palace, where a multitude of slaves hasten to wait upon him and charm him with their singing. It is the dwelling of the queen of Palmyra—the fairy Ghul-Nazar. The gazelle he had saved from the talons of the Spirit of Darkness was none other than the fairy herself. The grateful Ghul-Nazar promises Antar the three great fruitions of life; and, when he decides to accept the gift, the vision vanishes and he awakes amid the ruins.

II.

The first fruition granted Antar by the queen of Palmyra—is the delights of revenge.

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III.

The second fruition—the delights of power.

IV.

Antar has returned to the ruins of Palmyra. The third fruition granted Antar by the fairy—is the delights of love. Antar beseeches the fairy to take away his life as soon as she perceives the least coldness on his part, and she promises to fulfil his wish.

When, after long and mutúal happiness, the fairy sees one fine day that Antar is absent-minded and turns his gaze upon the distant horizon, she forthwith guesses the reason thereof. Then she kisses him passionately. The fire of her passion is communicated to Antar and burns up his heart.

Their lips unite in a last embrace, and Antar dies in the fairy's arms.*

I. There is an introductory Largo, F-sharp minor, 4-4, with melodic phrases against chromatic harmonies. This introduction leads to an Allegro giocoso, D minor, 3-4. An Eastern melody for flute is accompanied by horns and harp, and there is a pedal A for first violins. To some analysts the arrival of the gazelle is thus portrayed, while the gigantic bird is figured in the lower strings. There is a fortissimo rush "leading to the throwing of the javelin—cleverly suggested by a double-octave skip in violins, violas and flutes—and the bird's shriek of terror in the wood-wind and stopped horns." After a short return of the Largo the main body of the movement enters, but not in the orthodox traditional form, Allegretto vivace, F-sharp major, 6-8. Two themes are developed, and the "gazelle theme," and the harmonies of the Largo reappear at the end.

II. Allegro in E major, 2-2. This movement is free in form. There is an elaborate working-out of two themes, a restless one and a more impressive and sinister one. There are frequent changes of tempo.

III. Allegro risoluto alla Marcia, D major, 4-4. A brilliant march theme and a sensuous çantilena are developed alternately. Later there is a phrase for the brass that enters into the development. A counter-theme to the sensuous melody and horn-calls are also conspicuous.

IV. A few measures are taken from the main body of the first movement, D major, 6-8. There is a change to Andante amoroso, D-flat major, 2-4. A melody, said to be Arabian, is developed alternately with a tuneful phrase taken from the introductory Largo. The end is pianissimo.

* The translation is by William Foster Apthorp.

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RECITATIVE, "WRETCHED ONE, WHAT HAVE I DONE?" AND ARIA, "I HAVE LOST MY EURYDICE," FROM "ORPHEUS AND EURYDICE."

CHRISTOPH WILLIBALD, RITTER VON GLUCK

(Born at Weidenwang, in the Upper Palatinate, July 2, 1714; died at Vienna, November 15, 1787.)

"Orfeo ed Euridice," opera in three acts, text by Raniero de' Calzabigi, assisted by Gluck, music by Gluck, was performed for the first time at the Hofburg Theater in Vienna, October 5, 1762. The cast was as follows: Orfeo, Gaetano Guadagni; * Euridice, Marianna Bianchi; Amore, Lucia Clavarau.

In 1774 Gluck was commissioned to rearrange the opera for the Académie Royale de Musique, Paris, for there were reasons why it could not be performed in its original version. The first performance at the Opéra, Paris, was on August 2, 1774. The translation of the libretto into French was by Moline.† The cast was as follows: Orphée, Joseph Legros; Euridice, Sophie Arnould; l'Amour, Rosalie Levasseur. Mmes. Guimard and Hainel and Messrs. Vestris and Gardel danced in the ballet.

The air sung at this concert is for Orpheus and is in the third act. Orpheus, bringing Eurydice up from the lower world, disobeyed the command of the gods, and let her see his face. She faded immediately from his grasp and was carried back to Hades.

The recitative begins immediately after her disappearance:—

Malheureux! qu'ai-je fait? Et dans quel précipice m'a plongé mon funeste amour? Eurydice! Elle ne m'entend plus, je la perds sans retour. C'est moi qui lui ravis le jour. Loi fatale! Cruel remord! ma peine est sans égale. Dans ce moment funeste, le désespoir, la mort, c'est tout ce qui me reste.

* Guadagni, a male contralto, one of the most celebrated singers of the eighteenth century, was born at Lodi about 1725. He began his career about 1747 at Parma. In 1754 he sang in Paris with success. Returning to Italy, he pleased Gluck by his performance in "Telemacco" (Rome, 1750), and he engaged him for Vienna and his "Orfeo." Guadagni afterward shone in London, Munich, Berlin. In 1777 he made Padua his home, sang there for several years at the Church of Saint Anthony, and died in 1797. As a singer, he was distinguished for intelligence, emotion, and docility. He was a master of expression in recitative. Earning large sums of money, he was noted for his generosity and for the general nobility of his character.

† Pierre Louis Moline was born at Montpellier about 1740. He died at Paris in 1820. He left the law to be a dramatic author. In the Revolution he was secretary to the National Convention. He wrote dramas, comedies, opera librettos, vaudevilles, "sans culottides," and intermezzi. He was an industrious and fertile writer, without talent, without imagination.

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C major,* Andante con moto, 2-2, with one moderato section and two adagio sections.

J'ai perdu mon Eurydice,
Rien n'égale mon malheur!
Sort cruel! Quelle rigueur!
Je succombe à ma douleur!

Eurydice, Eurydice!
Réponds, quel supplice réponds moi!
C'est ton époux fidèle.
Entends ma voix qui t'appelle.

Da capo: J'ai perdu mon Eurydice, etc.

Eurydice, Eurydice!
Mortel silence! vaine espérance!
Quelle souffrance!
Quel tourment déchire mon cœur!

Da capo: J'ai perdu mon Eurydice, etc.

Wretched one, what have I done! Into what gulf has my fatal love cast me? Eurydice! She no longer hears me, I have lost her forever. It is I that took life from her. Fatal law! Cruel remorse! My woe is beyond compare. All that remains for me in this sad moment is despair, death.

I have lost my Eurydice; my misfortune is without its like. Cruel fate! Rigorous law! I shall die of my sorrow. Eurydice, Eurydice, answer me! What a punishment! Answer me! It is your faithful husband. Hear my voice, which calls you. . . . Silence of death! vain hope! What suffering, what torment, wrings my heart!

Inasmuch as there was no great contralto singer at the Paris Opéra, Gluck transposed the music of Orpheus for Legros's † *haute-contre* (counter-tenor) voice. He also changed the ending of the air by adding three or four measures. Other changes were made in the opéra for the Parisian performance.

There was a great revival at the Théâtre-Lyrique, Paris, November 19, 1859, when Pauline Viardot, the famous contralto, restored the Italian contralto version. Berlioz superintended the rehearsals, and wrote a memorable description of Mme. Viardot's impersonation (see "L'Orphée de Gluck" in "À Travers Chants").

* In the first French version this air was transposed to F major. In the edition of the opera published by the Veuve Launer the air is in E-flat major, and the movement is marked "Andante." In Pauline Viardot's edition, "École Classique du Chant," the air, C major, is marked "moderato, 4-4."

† Legros, born at Monampteuil, September 7, 1739, died at La Rochelle, December 20, 1793. A choir-boy at first, he made his début at the Opéra, Paris, March 1, 1764, as Titon in "Titon et l'Aurore." His voice had an admirable timbre, but he was a cold actor until Gluck taught him animation. He was handsome, but he grew to be so fat that he left the stage in 1783. He had charge of the Concert Spirituel from 1777 till 1791. Legros was a good musician and he composed.

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AIR, "DIVINITÉS DU STYX," FROM "ALCESTE," ACT. I., SCENE 7.

CHRISTOPH WILLIBALD GLUCK

(Born at Weidenwang, near Berching, on July 2, 1714; died at Vienna, November 15, 1787.)

"Alceste," an opera in three acts, Italian libretto by Calzabigi, music by Gluck, was produced at Vienna on December 16 (not the 26th, as sometimes stated), 1767. The libretto was based on the tragedy of Euripides. Mme. Bernasconi took the part of Alceste, and Tibaldi that of Admet. The score was published in 1769, and it contained the famous preface that expressed Gluck's views on the character of opera and his purpose in writing "Alceste."

Bailli du Rollet, an attaché of the French embassy in Vienna at the time, became Gluck's enthusiastic friend, and was largely instrumental in opening to him the Académie de Musique in Paris. He prepared the French version of "Alceste," and departed considerably from the Italian original, having listened to advice from Jean Jacques Rousseau.

"Alceste; tragédie-opéra" in three acts, with the French text by Bailli du Rollet, was produced at the Opéra, Paris, April 23, 1776. The cast was as follows: Alceste, Rosalie Levasseur; Admète, Le Gros; Évandre, Lainé; Hercule, L'Arrivée. Mmes. Allard, Peslin, Heinel, and Messrs. Vestris, father and son, and the Gardel brothers were the chief dancers. The air "Divinités du Styx" closes the first act.

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ALCESTE.

(*Seule.*)

Divinités du Styx, ministres de la mort!
Je n'invoquerai point votre pitié cruelle,
J'enlève un tendre époux à son funeste sort;
Mais je vous abandonne une épouse fidèle.
Mourir pour ce qu'on aime est un trop doux effort,
Une vertu si naturelle. . . .

Mon cœur est animé du plus noble transport.
Je sens une force nouvelle,
Je vais où mon amour m'appelle.

This has been Englished by W. F. Apthorp as follows:—

Deities of the Styx, ministers of death! I will not invoke your cruel pity, I save a loving husband from his disastrous fate; but I abandon a faithful wife to you. To die for him we love is too sweet an effort, so natural a virtue. . . . My heart is animated with the noblest transport. I feel newst rength, I go whither my love calls me.

Andante, B-flat major, 2-2, interrupted by a Presto in F major, 2-4. The accompaniment is scored for two oboes, two clarinets, two bassoons, two horns, three trombones, and the usual strings.

* * *

Antonia Bernasconi, born Wagele, the first to take the part of Alceste, was the step-daughter of Andrea Bernasconi (1712–84), a music-teacher and composer. Her mother was of an Austrian family, and her father was a valet-de-chambre of the Prince of Würtenberg. Antonia made her first appearance in serious opera in "Alceste." The statement made in Grove's Dictionary (revised edition)—"Bernasconi"—that she "made her first appearance at Vienna, 1764, in 'Alceste,'" is doubly incorrect; for "Alceste" was not produced until 1767, and Mme. Bernasconi had already sung in comic opera and was esteemed as actress and singer. Her voice was pure, flexible, and it had a compass of nearly three octaves. She was renowned for the intelligence and emotional quality of her singing. Anton Schmid said of her that she was probably the only one of the singers then known who was able to understand the spirit of Gluck's music and interpret it as he wished.

She afterward sang in Italian theatres, and in 1778 she appeared at London in "Demofoonte." It was then said of her that she was a correct and skilful singer and a good musician; "but her voice was not powerful and she was past her prime; she was a good actress with but



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an indifferent figure." In 1783 she was again at Vienna, which she made her home, and she sang several times in serious and comic operas, although she was not regularly engaged at the opera-house.

Two years before this she was in Vienna, and Mozart wrote to his father that she "would always be Bernasconi in great tragic part," but in comic opera he compared her to a princess declaiming in a marionette play. "Her singing is now so bad that no one will compose for her." He also wrote that she showed great skill in singing constantly sharp. It is possible that he never forgave her for doubting his ability at Milan when he brought out his "Mitridate" (December 26, 1770). She took the part of Aspasia, and doubted whether the boy could compose airs for her. Piqued, he wrote at once three for her, and she, astonished, was loyal to him when the cabal attempted to persuade her not to sing music by him.

*
* *

"Alceste" was revived at the Opéra, Paris: An V. with Citoyenne Maillard; An XIII. with Mmes. Chollet and Jannard; 1825 with Mme. Branchu; 1861 with Mme. Viardot; 1866 with Miss Battu.

It was performed for the first time at the Opéra-Comique, Paris, May 30, 1904, with Mme. Félia Litvinne as Alceste, Beyle as Admète, Dufranne as the High Priest, and Allard as Hercule. The conductor was A. Luigini. There were twenty-four performances that year. The opera is now in the repertory of the Opéra-Comique. There was a revival on March 6, 1908, with Mme. Litvinne as Alceste, and Léon Beyle as Admète, and there were eight performances in the year.

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Symphonic Poem, "Vysehrad" (from "My Country," No. 1).

Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the madhouse at Prague, May 12, 1884.)

This preface appears in the full score of "Vysehrad":—

At sight of the famed fortress Vysehrad, the poet recalls the sounds of Lumír's *varyto* in the past. Vysehrad rises up before his eyes in its former glory, crowned with gold-decked shrines and the edifices of the Premslide princes and kings, rich in warlike renown.

The brave knights assemble in the castle courts, to the sound of cymbals and trumpets, for the festal tourney; here are drawn up beneath the reflected rays of the sun rows of warriors in rich, glittering armour, ready for victorious contests; Vysehrad trembles with splendid hymns of praise and the jubilations of the knights, glad in their victory.

Whilst contemplating the past glory of the sublime dwelling of princes, the poet sees also its downfall. Unchained passion overthrows the mighty towers in bitter strife, lays waste the glorious sanctuaries and proud princely halls. Instead of inspiring songs and jubilant hymns, Vysehrad is become dumb, a deserted monument of past glory; from its ruins resounds the echo of the long-silent song of the singer-prince Lumír through the mournful stillness! *

The symphonic poem is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, two harps, strings.

The first performance was in January, 1875, at a Philharmonic Concert in Prague, led by Ludwig Slansky, who was then first conductor of the Royal German Theatre. The deafness of Smetana in 1874 was

* This translation is by W. F. Apthorp.

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so decided that he was obliged to give up conducting; and, in order to gain the means for consulting foreign artists, he gave a concert on April 4, 1875, at which "Vysehrad" and "Vltava" ("The Moldau") were performed. The first performance of "Vysehrad" in Boston was at a Symphony Concert, April 25, 1896. The piece was played at Symphony Concerts, October 22, 1898, November 14, 1903, March 16, 1907, March 7, 1914.

Vysehrad, or Wyschehrad, is a citadel, one of the districts of Prague, and it is the southern extremity of the town. It is the site of the castle of Libussa, the daughter of Crocco, or Krok, who by her marriage with Premysl, a ploughman, founded a mighty dynasty, which became extinct in 1306. This "higher castle," or acropolis, was probably the earliest inhabited spot within the present precincts of Prague, and according to the legend it was from the highest rock that Libussa prophesied the building of a city whose glory would reach the stars. This Libussa was described by Cosmas, a chronicler of the eleventh century, as "a wonderful woman among women, chaste in body, righteous in her morals, second to none as judge over the people, affable to all and even amiable, the pride and glory of the female sex, doing wise and manly deeds; but, as nobody is perfect, this so praiseworthy woman was, alas, a soothsayer." She lived on the Wyschehrad, in the imperial castle built by her, it is said, on the right bank of the Moldau and two hundred and forty feet in height. The first church in Prague was erected on this rock. The original castle was destroyed in the Hussite wars. The present fortifications were constructed in 1848. Libussa's Wyschehrad, or Vysehrad, has been the theme of many poems, and its traditions are narrated in Zeyer's "Vysehrad," which has been translated into German. The story of the Princess Libussa moved Smetana to write "Libussa," a festival opera in three acts.

Libussa is also the heroine of operas by von Lannoy (Brünn, 1818);

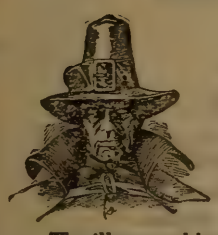
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Konradin Kreutzer (Vienna, 1822); Denzi, "Praga, Nascente da Libussa e Primislao" (Prague, 1734); Albonini, "Primislao, Primo Re di Boemia" (Venice, 1698); Bernardi (Prague, 1703). An asteroid is named after her.

"Libussa," a festival opera in three acts, libretto by Josef Wenzig, music by Smetana, was produced at Prague on June 11, 1881, but the opera was completed in the year 1872. As Bronislav Wellek says: "Smetana wrote it for a future audience." The score of the overture was published in 1875, and it was played in concerts. A four-handed arrangement of the overture was also published. Only intimate friends were allowed to see the score of the opera itself. In the year 1880 a prize of one thousand guldens was offered for the best serious opera by the Society for the Building of a Czech National Theatre, and Smetana took the prize with his "Libussa." The opera was produced at the dedication of the theatre. The deaf composer sat in the directors' box and could not hear a note.

The story of the Princess Libussa also moved Smetana to compose an orchestral piece about 1870, entitled "The Judgment of Libussa," to accompany a *tableau vivant*.

The symphonic "Vysehrad" poem is in free form. It begins Lento, E-flat, 3-4. Lumír plays the chief theme, the Vysehrad motive, a short theme for the second harp. After the announcement of this theme and after harp preluding, a Largo maestoso opens solemnly (horns and bassoons). The Vysehrad motive is the foundation. The trumpets call, and an exceedingly simple theme, a disintegration of the chord of B-flat, is given to wind instruments. The chief theme appears stronger and still more majestic; the B-flat chord theme is richly colored, there are jubilant trumpets. And now there is a change of mood. The chief themes are only vaguely recognizable. Allegro vivo ma non agitato. This section portrays the bitter strife. Here the chief theme of original rhythm is first given pianissimo to strings. From this theme a canon is developed, which is pictorially as well as contrapuntally interesting. A phrase is developed out of the preceding B-flat chord motive. Transitional measures lead to a cantabile theme (flutes, oboes, horns). Another theme, which is not unlike this, is developed from a melody sung by the clarinets. There is an impressive crescendo. The two last-mentioned themes are used as material for a festival hymn in C major. There is a new episode. Powerful chords of wind instruments in a chromatic descent, with strings darkly tremulous, portray the fall of Vysehrad. The festival triumphal hymn is now a song of



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lamentation. Più lento. The dream is over. The glory is departed. The Vysehrad theme returns in the original tonality. The echo of Lumír's song is heard among the ruins. (Such, in a highly condensed form, is the explanation given by Mr. Josef Stransky.)

A transcription of "Vysehrad" was made for the pianoforte by Heinrich Kàan von Albest after the manner of Liszt.

"My Heart at thy Dear Voice," from "Samson and Delilah."

Camille Saint-Saëns

(Born in Paris on October 9, 1835; still living in Paris.)

"Samson et Dalila," opera in three acts, text by Ferdinand Lemaire, music by Saint-Saëns, was completed about 1872, although the second act was rehearsed with Augusta Holmès, Regnault, the painter, and Brussine, as the singers, in 1870. The same act was sung in 1874 at Pauline Viardot's country place, when she, Nicot, and Auguez were the singers. The first act was performed in concert form at the Châtelet, Paris, on Good Friday, 1875.

The first operatic performance was in German at Weimar, December 2, 1877. The opera was afterward performed at Hamburg (1883), Cologne, Prague, and Dresden.

The first performance in France of the work as an opera was at Rouen, March 3, 1890. The first operatic performance in Paris was at the Eden Theatre, October 31, 1890. Rosine Bloch was the Delilah. Not until November 23, 1892, was there a performance at the Opéra, and then Mme. Deschamps-Jehin was the Delilah; Vergnet and Lassalle were the other chief singers.

The first performance in the United States was in concert form at New York, March 25, 1892, by the Oratorio Society, led by Mr. Walter Damrosch. The singers were Mme. Ritter-Goetze, Montariol, Moore, Fischer.

The air, "My Heart at thy Dear Voice," is in the second act, scene iii.

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It is night, and Samson visits Delilah at her home in the valley of Sorek. A thunder-storm is nearing.

The air is really part of a duet between Delilah and Samson; but Samson's replies to these entreaties of the woman of Sorek are omitted in the concert version.

Andantino, D-flat major, 3-4.

Mon cœur s'ouvre à ta voix
Comme s'ouvrent les fleurs
Aux baisers de l'aurore!
Mais, ô mon bien-aimé,
Pour mieux sécher mes pleurs,
Que ta voix parle encore!
Dis-moi qu'à Dalila tu reviens pour jamais,
Redis à ma tendresse
Les serments d'autrefois,
Ces serments que j'aimais!

Un poco più lento.

Ah! réponds à ma tendresse,
Verse moi l'ivresse!

Ainsi, qu'on voit des blés
Les épis onduler
Sous la brise légère,
Ainsi frémit mon cœur,
Prêt à se consoler
À ta voix qui m'est chère!

La flèche est moins rapide
À porter le trépas
Que ne l'est ton amante
A voler dans tes bras.

Ah! réponds à ma tendresse,
Verse moi l'ivresse!

The English prose translation* of which is as follows:—

Delilah.—My heart opens at the sound of thy voice as the flowers open to the kisses of sunrise! But, O my well-beloved, let thy voice speak again, the better to dry my tears! Tell me that thou hast come back to Delilah forever, repeat to my love the oaths of yore, the oaths that I loved! Ah! respond to my love, pour out intoxication for me!

As you see the bearded wheat wave beneath the light breeze, so does my heart tremble, ready to console itself at thy dear voice! The arrow is less swift to bring death than thy beloved to fly to thy arms! Ah! respond to my love, pour out intoxication for me!

* This translation is by W. F. Apthorp.

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Overture, "Sea-calm and Prosperous Voyage," Op. 27.

Felix Mendelssohn-Bartholdy

(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847.)

Two little poems by Goethe, "Meeres Stille" and "Glückliche Fahrt," first published in Schiller's *Musenalmanach* for 1796, suggested music to Beethoven, Mendelssohn, and Schubert. The poems are as follows:—

MEERES STILLE.

Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche rings umher.

Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
Reget keine Welle sich.

A profound stillness rules in the water; the ocean rests motionless; and the anxious mariner looks on a smooth sea round about him. No breeze in any quarter! Fearful quiet of death! Over the monstrous waste no billow stirs.

GLÜCKLICHE FAHRT.

Die Nebel zerreissen,
Der Himmel ist helle,
Und Æolus löset
Das ängstliche Band.
Es säuseln die Winde,
Es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es theilt sich die Welle,
Es naht sich die Ferne;
Schon seh' ich das Land!

The fog has lifted, the sky is clear, and the Wind-god looses the hesitant band. The winds sough, the mariner looks alive. Haste! Haste! The billows divide, the far-off grows near; already I see the land!

The overture is scored for one piccolo, two flutes, two oboes, two

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clarinets, two bassoons, one double-bassoon, two horns, three trumpets, one serpent (replaced as a rule by a bass tuba), kettledrums, and strings.

The introduction, Adagio, D major, 4-4, based mainly on a theme which appears later in the main body of the work, is a tone painting of a dead calm at sea. It ends with flute-calls, which have been variously interpreted by painstaking commentators. Reissmann calls the passage "the boatswain's whistle metamorphosed." "Are these calls 'whistling for the wind,' the cry of some solitary sea-bird, or merely an eloquent expression of dead silence and solitude?"

The other tone picture is the voyage in a fair breeze, Molto allegro vivace, D major, 2-2, with a short coda, Allegro maestoso, D major, 4-4, representing the coming into port, dropping anchor, and the salutes from ship and shore. A breeze springs up. Lively passage-work leads up to a climax, after which the first theme is given piano to wind instruments accompanied by strings, *pizz.* The opening figure of the introduction is recognizable in the second portion of this theme. More passage-work leads to a repetition of the theme by the full orchestra fortissimo. A subsidiary theme, A major, is treated in imitation by the first violins and the basses. A series of trills leads to the entrance of the second theme, A major, in the violoncellos, later in the wood-wind, and this theme is a modification of the initial figure of the introduction. There are loud calls of horns and trumpets with drum-beats. The subsidiary and the second theme are much used in the free fantasia. The third section is abbreviated, and the second theme is dropped overboard. The coda is given over to the salutes, and the last three measures are supposed to depict the vessel coming up to the wharf.

This overture was performed by the Orchestral Union, Carl Zerrahn conductor, on March 14, 1860.

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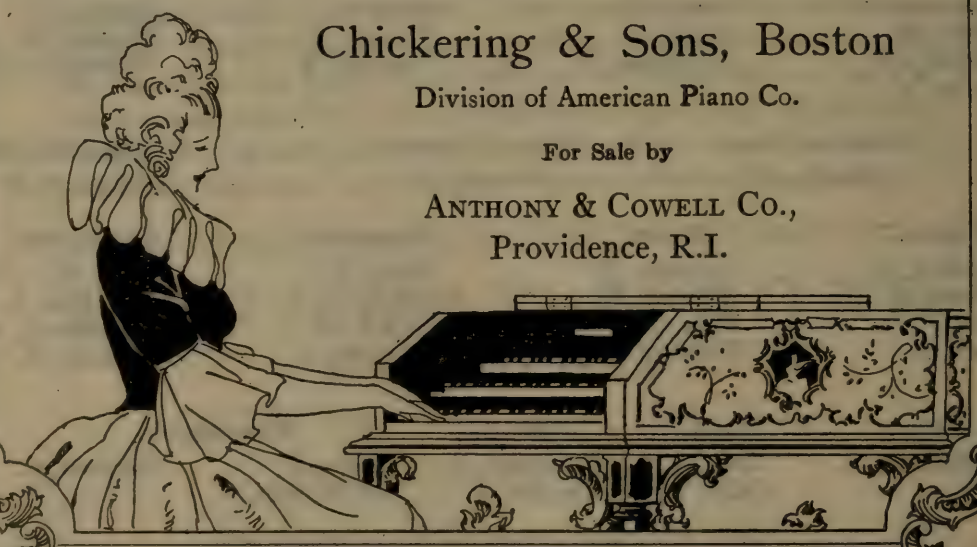
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Mozart Symphony, E-flat major (K. 543)

I. Adagio; Allegro.
II. Andante.
III. Minuetto: Trio.
IV. Finale: Allegro.

Wagner . . Scene, "Just God!" and Aria, "My Life Fades in its Blossom," from "Rienzi," Act III., No. 9

Handel . Concerto in F major for Strings and Two Wind Orchestras (edition of Gustav F. Kogel)

I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

Saint-Saëns "My Heart at thy Dear Voice," from "Samson and Delilah"

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WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I

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have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For

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my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without royal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The Minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double-basses repeat a rhythm on an organ-point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins

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MANCINELLI	A Se STESSO
MANSELLA	Non vi Offacciate
GANNAI	Nostro bandiera
CHIGI	Veglie d'anima
DE LEVA	La Pavana

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at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counterfigure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Minuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

SCENA, "GERECHTER GOTT!" AND ARIA, "IN SEINER BLÜTHE," FROM "RIENZI," ACT III., NO. 9 RICHARD WAGNER

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883.)

"Rienzi, der Letzte der Tribunen," grand opera in five acts, based on Bulwer's novel, libretto and music by Wagner, was produced at the Court Theatre in Dresden on October 20, 1842. The chief singers were Tichatschek (Rienzi), Miss Wüst (Irene), Dettmer (Colonna), Mme. Schröder-Devrient (Adriano), Wächter (Orsini). Carl Gottlieb Reisseger conducted.

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The first performance in New York was on March 4, 1878, when Charles R. Adams, Miss Herman, H. Wiegand, Eugenia Pappenheim (Adriano), and A. Blum were the chief singers. Max Maretzek conducted.

"The situation of the scene sung at this concert is, briefly, this: Adriano Colonna, a young Roman nobleman, is in love with, and beloved by, Rienzi's sister, Irene; Rienzi has been chosen Tribune of the People, and his assassination has been attempted by the Colonna-Orsini faction; the recreant nobles have been pardoned, but have again banded together against the Tribune; civil war is imminent; Adriano, whose father, Stefano Colonna, is one of the chiefs of the noble faction, is torn with conflicting feelings of loyalty to his father (whose head is forfeit, if the nobles are vanquished) and love for Irene, Rienzi's sister."

The text is as follows:—

ADRIANO (*tritt auf*).

Scena.

Gerechter Gott, so ist's entschieden schon!
Nach Waffen schreit das Volk,—kein Traum ist's mehr!
O Erde, nimm mich Jammervollen auf!
Wo giebt's ein Schicksal, das dem meinen gleicht?
Wer liess mich dir verfallen, finst're Macht?
Rienzi, Unheilvoller, welch' ein Loos
Beschwurst du auf diess unglücksel'ge Haupt!
Wohin wend ich die irren Schritte?
Wohin diess Schwert, des Ritters Zier?
Wend' ich's auf dich, Irenens Bruder . . .
Zieh' ich's auf meines Vaters Haupt?—
(*Er lässt sich erschöpft auf einer umgestürtzten Säule nieder.*)

Aria.

In seiner Blüthe bleicht mein Leben
Dahin ist all' mein Ritterthum;
Der Thaten Hoffnung ist verloren,
Mein Haupt krönt nimmer Glück und Ruhm.
Mit trübem Flor umhüllet sich
Mein Stern im ersten Jugendglanz;
Durch düst're Gluthen dringet selbst
Der schönsten Liebe Strahl in's Herz.—
(*Man hört Signale geben von der Sturmglocke.*)

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Wo bin ich? Ha, wo war ich jetzt?—
Die Glocke—! Gott, es wird zu spät!
Was nun beginnen!—Ha, nur Ein's!
Hinaus zum Vater will ich flieh'n;
[Versöhnung glückt vielleicht dem Sohne.
Er muss mich hören, denn sein' Knie
Umfassend sterbe willig ich.]
Auch der Tribun wird milde sein;
Zum Frieden wandl' ich glüh'nden Hass!
Du Gnadengott, zu dir fleh' ich,
Der Lieb' in jeder Brust entflammt:
Mit Kraft und Segen rüste mich,
Versöhnung sei mein heilig Amt!
(*Er eilt ab.*)

The English prose of which is:—

ADRIANO (*enters*).

Scena.

Just God, so 'tis already decided! The people cry for arms,—'tis no longer a dream! O Earth, engulf me, lamentable one! Where is a fate that's like to mine? Who let me fall thy victim, dark Power? Rienzi, thou disastrous one, what a fate didst thou conjure upon this hapless head! Whither shall I wend my wandering steps? Whither this sword, the knight's adornment? Shall I turn it toward thee, Irene's brother? . . . Shall I draw it against my father's head?—
(*He falls exhausted upon an overturned column.*)

Aria.

My life fades in its blossom, all my knighthood is gone; the hope of deeds is lost, happiness and fame shall never crown my head. My star shrouds itself in murky crape in its first brightness of youth; through sombre glows even the ray of the beautifullest love pierces me to the heart.—(*Tocsin signals are heard.*) Where am I? Ha! where was I but now?—The tocsin—! God, 'tis soon too late! What shall I do!—Ha! only one thing! I will flee outside the walls to my father; [perhaps his son will succeed in reconciliation. He must hear me, for I will die willingly, grasping his knees.] The Tribune, too, will be merciful; I will turn glowing hatred to peace! Thou God of mercy, to Thee I pray, who inflamest every bosom, with love: arm me with strength and blessing, let reconciliation be my sacred office! (*He hurries off.*)*

The introductory scena is marked Molto agitato (2-2 time); the aria is in two parts: Andante in G major (4-4 time) and Allegro in F minor and B-flat major (2-2 time), followed by Maestoso in G major (4-4 time) and Vivace in G major (2-2 time). "The orchestral part is scored for full modern grand orchestra, with a bell in low D-flat."

Wilhelmina Schröder-Devrient, who created the part of Adriano, was first of all a play-actress, who for some strange reason preferred the opera-house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chelard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

*Translation by Mr. W. F. Apthorp.

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Berlioz heard her in Dresden: "She played in 'Rienzi' the part of a young lad; the costume did not suit the matronly curves of her body. She seemed to be much better placed in 'The Flying Dutchman' in spite of certain affected postures and the spoken interjections which she thought herself obliged to introduce everywhere." Berlioz praised Tichatschek as Rienzi, but of Miss Wiest (*sic*) he remarked: "She as Rienzi's sister had almost nothing to sing. The composer writing the part suited exactly the resources of the singer."

In the rehearsals of "Rienzi" Mme. Schröder-Devrient was irritable. She found the music, especially that of the last act, trying. On one occasion she threw down the music of her part, and said she would not sing. On another she made a coarse jest* that spoiled the effect of a tragic situation in the third act. But at the first performance she is described as "full of inspiration, particularly in the monologue or aria of Adriano in the third act."

Wagner read Bärmann's translation into German of Bulwer's historical romance at Dresden in 1837. He wrote out the libretto at Riga in July, 1838, and began to compose the music toward the end of that month. The opera was completed in Paris, November 19, 1840.

*The curious reader will find this specimen of German wit in Glasenapp's "Wagner," translated by W. A. Ellis.

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BOSTON NEW YORK

Concerto in F major for Strings and Two Wind Orchestras.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Extracts from this work—Pomposo, Allegro; Allegro ma non troppo; Largo; A tempo ordinario; Allegro—were performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, December 26, 1891.

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.* It was performed for the first time in Boston, December 28, 1907, Dr. Muck conductor.

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.† . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its

* Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

† Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P. H.



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handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lully's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo.* It partakes of the nature of a Siciliano. The final movement is the eighth of the original, Allegro, F major, 12-8.

* At the concert on December 28, 1907, all the violins played.

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It is the fashion in these days to forget the age in which he lived and to speak knowingly of the thinness of his scores. Handel employed two widely differing styles,—one for opera, the other for oratorio. In his concertos he usually treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he has been accused of having abused the orchestral resources, and he was reproached for stunning the ear, as after him were Rossini, Berlioz, Verdi, Wagner.

He is supposed to have been especially fond of trumpets and oboes. And here we may be permitted to speak of the high trumpet of his days.

Dr. Prout gives a clear description of this instrument in "The Orchestra," vol. i. p. 201: "In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-bläser* (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece the *Clarin-bläser* obtained

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great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note of the series. . . . It would be quite possible to play Bach's parts on the modern natural trumpet; but a player who practised them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works his trumpet parts are generally played on a specially constructed 'long trumpet.'" The *Clarin-bläser* were found even as late as the end of the eighteenth century: see a series of pieces written by Mozart in 1773 (?) for two flutes, five trumpets, and four kettledrums (K. 187).

Bach and Handel were not alone in writing passages that vex modern trumpeters. In the overture to "Henri IV.," by Martini (Paris, 1774), the trumpets are given in the third octave the notes G, A, B, C, above the staff.

When Mozart revised the orchestration of "The Messiah," he erased the difficult trumpet passages and gave them to other instruments. Had the trumpeters lost their cunning, or was it not thought wise so soon after the death of Handel to use the trumpet in such a manner? When the trumpeter was in the height of his glory, the *clarino* reigned supreme among brass instruments; but, when other instruments of brass were developed, the old art gradually died. And some suggest that the introduction of clarinets led composers to use them where formerly they would have been obliged to write for the trumpet.

But were these difficult passages always well played in the old days? There is an interesting passage in Dr. Burney's "Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June the 3d and 5th, 1784, in commemoration of Handel" (London, 1785, pp. 86, 87): "The favorite Bass Song, 'The Trumpet shall sound' (1 Cor. xv. 52), was very well performed by Signor Tasca

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and Mr. Sarjent, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part to this Air, which have always a bad effect, from the natural imperfections of the instruments. In Handel's time, composers were not so delicate in writing for Trumpets and French Horns as at present; it being now laid down as a rule, that the fourth and sixth of a key on both these instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no bass is given that can discover their false intonation. Mr. Sarjent's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause." And Burney adds in a foot-note: "In the Allelujah, p. 150 of the printed score, G, the fourth of the key, is sounded and sustained during two entire bars. In the Dettingen 'Te Deum,' p. 30, and in many other places, this *false concord*, or interval, perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it, with an expression of pain. It is very much to be wished that this animating and brilliant instrument could have its defects removed by some ingenious mechanical contrivance, as those of the German flute are, by keys."

They that wish to pursue this interesting subject should consult "Das alte Clarinblasen auf Trompeten," by Dr. H. L. Eichborn, Leipsic, 1894; "Die Trompete in alter und neuer Zeit," by Dr. Eichborn, Leipsic, 1881; "Histoire de l'Instrumentation," by H. Lavoix, fils, Paris, 1878, pp. 136–141; "Éléments d'Acoustique Musicale et Instrumentale," by V. C. Mahillon, Brussels, 1874, p. 144; "La Facture Instrumentale," by Constant Pierre, Paris, 1890, pp. 110–116.

The oboe of Handel in quality and tone was not the oboe of to-day. The gradual improvements made in its mechanism took away little by little the characteristic tone. As Lavoix says: "The sonority of the oboe may be compared to the delicate tints that are changed by daylight. The least modification in the boring or in the length of the instrument deprives it of its touching accents of gentle melancholy which are so valuable in orchestral coloring. Now that its purity of intonation is irreproachable, the whole endeavor of makers is to find again the ancient tone-color."

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina, the



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viola da gamba, the violoncello, the double-bass; the lute, the theorbo, and the harp; trumpets, horns, trombones, the old cornet (a large and coarse reed wind instrument); three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

For a discussion of Handel's use of the orchestra, see the Programme Book of the Boston Symphony Orchestra for October 24–25, 1913; Henri Lavoix's "Histoire de l'Instrumentation" (Paris, 1878), pp. 264–273; and Romain Rolland's "Haendel" (Paris, 1910).

"My Heart at thy Dear Voice," from "Samson and Delilah."

Camille Saint-Saëns

(Born in Paris on October 9, 1835; still living in Paris.)

"Samson et Dalila," opera in three acts, text by Ferdinand Lemaire, music by Saint-Saëns, was completed about 1872, although the second act was rehearsed with Augusta Holmès, Regnault, the painter, and Brussine, as the singers, in 1870. The same act was sung in 1874 at Pauline Viardot's country place, when she, Nicot, and Auguez were the singers. The first act was performed in concert form at the Châtelet, Paris, on Good Friday, 1875.

The first operatic performance was in German at Weimar, December 2, 1877. The opera was afterward performed at Hamburg (1883), Cologne, Prague, and Dresden.

The first performance in France of the work as an opera was at Rouen, March 3, 1890. The first operatic performance in Paris was at the Eden Theatre, October 31, 1890. Rosine Bloch was the Delilah. Not until November 23, 1892, was there a performance at the Opéra, and then Mme. Deschamps-Jehin was the Delilah; Vergnet and Lassalle were the other chief singers.

The first performance in the United States was in concert form at New York, March 25, 1892, by the Oratorio Society, led by Mr. Walter Damrosch. The singers were Mme. Ritter-Goetze, Montariol, Moore, Fischer.

The air, "My Heart at thy Dear Voice," is in the second act, scene iii. It is night, and Samson visits Delilah at her home in the valley of Sorek. A thunder-storm is nearing.

The air is really part of a duet between Delilah and Samson; but Samson's replies to these entreaties of the woman of Sorek are omitted in the concert version.

Andantino, D-flat major, 3-4.

Mon cœur s'ouvre à ta voix
Comme s'ouvrent les fleurs
Aux baisers de l'aurore!
Mais, ô mon bien-aimé,
Pour mieux sécher mes pleurs,
Que ta voix parle encore!
Dis-moi qu'à Dalila tu reviens pour jamais,
Redis à ma tendresse
Les serments d'autrefois,
Ces serments que j'aimais!



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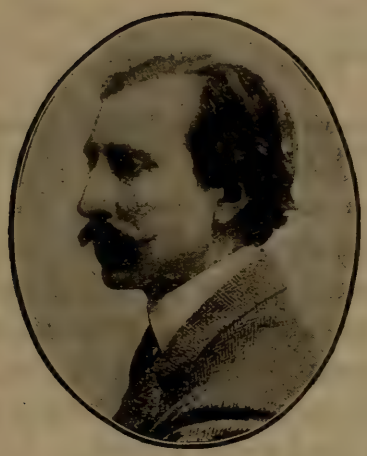
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Sous la brise légère,
Ainsi frémit mon cœur,
Prêt à se consoler
À ta voix qui m'est chère!

La flèche est moins rapide
À porter le trépas
Que ne l'est ton amante
A voler dans tes bras.

Ah! réponds à ma tendresse,
Verse moi l'ivresse!

The English prose translation* of which is as follows:—

Delilah.—My heart opens at the sound of thy voice as the flowers open to the kisses of sunrise! But, O my well-beloved, let thy voice speak again, the better to dry my tears! Tell me that thou hast come back to Delilah forever, repeat to my love the oaths of yore, the oaths that I loved! Ah! respond to my love, pour out intoxication for me!

As you see the bearded wheat wave beneath the light breeze, so does my heart tremble, ready to console itself at thy dear voice! The arrow is less swift to bring death than thy beloved to fly to thy arms! Ah! respond to my love, pour out intoxication for me!

Dramatic Overture, "Husitská," Op. 67 Anton Dvořák

(Born at Mühlhausen (Nelahozeves), near Kralup (Bohemia), September 8, 1844; died at Prague, May 1, 1904.)

Dvořák was invited to write an overture for the opening of the new Bohemian theatre at Prague, November 18, 1883. As far back as 1786 there was at Prague a small and wretched theatre, in which Czech was the stage language. Czech was some time afterward permitted on the stage of the German theatre recognized by the government. Plays in this language were performed only on Sunday afternoon, but in 1848 such performances were held twice a week.

* This translation is by W. F. Apthorp.

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The Czechs had their own theatre—"Interimstheater"—in 1862. It was small and cramped. Other buildings were tried, but the corner-stone of a new national theatre was laid in 1868, and Smetana's opera, "Dalibor," was performed in celebration. While this opera-house was building, a new Bohemian theatre of wood was used for Czech plays and operas, but the National Theatre was finally dedicated June 11, 1881. Smetana's "Libussa" was performed. The composer, stone-deaf, sat in the directors' box, saw the enthusiasm, and heard not a note of his music. This theatre was burned to the ground September 28 of that year. The fire kindled national pride. Concerts were given throughout Bohemia, meetings were held even in villages, the poorest contrived to give something. The new National Theatre was opened November 18, 1883. Again the opera was "Libussa." No mention was made in the German music journals of this "Husitská" Overture by Dvořák, although the dedication of the theatre was reported and the opera named.

Dvořák for some years was a viola player in bands that picked up money at cafés and dance halls. The band that he belonged to in 1862 was chosen to supply the incidental music at the Interimstheater; and, when the National Theatre was established, he joined the orchestra. Smetana was the conductor (1866–74).

The "Husitská" Overture was played at London, March 20, 1884, and at Berlin, November 21, 1884, in each instance under the direction of the composer. The first performance in the United States was at New York, October 25, 1884, at one of Mr. Van der Stucken's Novelty Concerts. The overture has been played in Boston at concerts of the Boston Symphony Orchestra, November 26, 1892, December 21, 1901, March 16, 1907, January 27, 1912, October 18, 1913.

It was Dvořák's purpose to celebrate in music the wars of the Hussites, and he used a phrase from a Hussite hymn as one important theme, which undergoes many changes. The theme is solemn, defiant, plaintive, a rallying-cry in battle. When the overture was produced in Vienna (1892), Hanslick said in the course of his review: "The Allegro is of fanatical spirit, as though passages were orchestrated with hatchets, scythes, and battle maces." Indeed, melancholy and fanaticism here go hand in hand; and the fanaticism of the Hussites found expression

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occasionally in rude music, as when Ziska, their general, dying of the plague, ordered his flesh to be exposed as prey to birds and wild beasts; "but that his Skin should be made a Drum, assuring them, the Enemy would fly at the very Beat of it; What he desir'd was done, which had the Effect he promis'd."

This Ziska is in the great gallery of opera. There is Kott's "Ziskuv dub" (Brünn, 1841); Mazawiek's "Ziskuv dub" (Prague, 1847); and there is "Ziska vom Kelch," by Sobolewski (Königsberg, 1851). Is the flaying of the dead hero the attraction of the last scene, or does the opera end with a drum solo? And what became of the Ziska drum?

The story of the drum was accepted by many even in the sceptical eighteenth century. Frederick the Great, who was addicted to the flute, bore off Ziska turned to noise among the spoils of war, when he returned from Bohemia to his own town. Voltaire asked him in verse concerning the exploit, and the king answered him in verse. These two poems (1743) would not pass even with Sir Andrew Aguecheek as "very gracious fooling." There is a picture of this drum in the Boston Public Library (*Magasin Pittoresque*, Paris, 1843, pp. 130, 131). The skin is that of a man, and it is taken from his back and chest.

The "Husitská" Overture was one of the orchestral pieces played at the Music Festival in Prague (November 6–11, 1901) in celebration of Dvořák's sixtieth birthday.

Huss and his followers have been thus treated in music:—

"Johann Huss," oratorio, Löwe (1842); "Die Hussitenbraut," opera by Sebor (1868); Henri Kling's music to Tognetti's drama, "Johann Huss" (about 1875); "Die Hussiten von Naumburg," play by Kotzebue, music by Salieri (1803), also by B. A. Weber, Chr. Schulz, Ign. Walter, Kranz, Ebell; Méhul wrote music for Duval's drama, "Les Hussites," an adaptation of Kotzebue's play (Paris, 1804); "Johann Huss," opera in four acts by Angelo Tessaro (Padua, 1886; revived at Treviso, 1898); Smetana's symphonic poems, "Tabor" (1878), "Blanik" (1879); Fibisch's "Blanik" (1881).

Czechs a few years ago applied to Petrograd for the canonization of John Huss, whom they would prefer to Saint John Nepomuc as the national saint. They say that the latter was a money-lender, who

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recovered his loans by spiritual terrors. Yet some excellent men have claimed that Huss was a Devil-worshipper and believed in the perfect equality of the powers of good and evil. "Those old-fashioned enough to admire . . . George Sand's 'Consuelo' will remember the prominence she gives to this theory, which is, besides, likely enough when we consider the affinities between Bohemia and the Danubian provinces, which formed in Huss's time the seat of the Manichæan propaganda. It was doubtless this which caused the blameless Bohemian to be looked on by other Europeans as hardly human, and made Dugald Dalgetty to speak of Bethlem Gabor's service as on a par with the Janissaries'."

* * *

The overture begins with a solemn theme of a Hussite hymn played in full harmony by wood-wind instruments, with horns added later. The melody is played by the English horn, doubled now by flute and now by clarinet. A livelier phrase is played by full orchestra. The hymn returns fortissimo for full orchestra. The strings and the bassoons play swiftly ascending scale passages and full-swept chords against the hymn.

The main body of the overture, allegro con brio, C minor, begins with an agitated first theme, announced by the violas, then taken up by the violins and some of the wood-wind instruments and developed energetically. A subsidiary theme, a warlike phrase, is played fortissimo by the brass. The second theme is the same melody that followed immediately the initial one in the introduction. It, too, has its subsidiary, which is strongly rhythmed. The working out is long and elaborate. The solemn theme of the introduction returns at the end as an apotheosis of the Hussite faith.

The overture is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp (*ad lib.*), and the usual strings.

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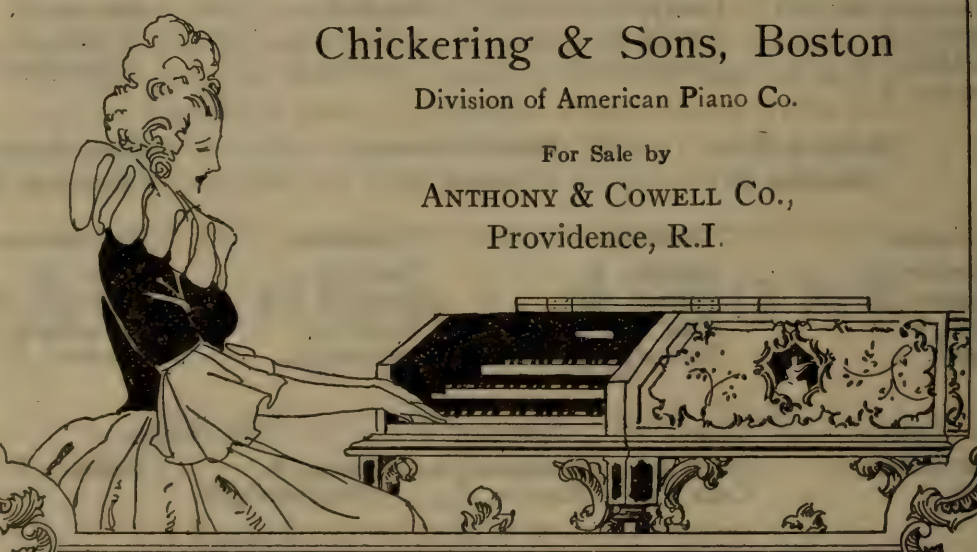
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Beethoven Symphony in D major, No. 2, Op. 36

I. Adagio molto; Allegro con brio.
II. Larghetto.
III. Scherzo: Allegro; Trio.
IV. Allegro molto.

Wagner Overture to "The Flying Dutchman"

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Symphony in D major, No. 2, Op. 36 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

In 1801 Beethoven's deafness, which had begun with a roaring in his ears, grew on him. He suffered also from frightful colic. He consulted physician after physician. He tried oil of almonds, cold baths and hot baths, pills and herbs and blisters. He was curious about galvanic remedies, and in his distress he wrote: "I shall as far as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,—a spring of marvellous virtues,—which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known to-day. Beethoven's house was on a hill outside the village, isolated, with a view of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. He had been in dismal mood since the performance of the First Symphony (April 2, 1800). The powers of darkness, "finstere Mächte," to quote Wasie-

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lewski's phrase, had begun to torment him. He had already felt the first attacks of deafness. It is possible that the first symptoms were in 1796, when, as a story goes, returning overheated from a walk, he plunged his head into cold water. "It would not be safe to say that the smallpox, which in his childhood left marks on his face, was a remote cause of his deafness." In 1800–01 Beethoven wrote about his deafness and intestinal troubles to Dr. Wegeler, and to the clergyman, Carl Amenda, in Kurland. It was at the beginning of October, 1802, that Beethoven, at Heiligenstadt, almost ready to put an end to his life, wrote a letter to his brothers, the document known as "Beethoven's will," which drips yew-like melancholy.

Furthermore, Beethoven was still passionately in love with Giulietta Guicciardi, of whom he wrote to Wegeler, November 16, 1801: "You can hardly believe what a sad and lonely life I have passed for two years. My poor hearing haunted me as a spectre, and I shunned men. It was necessary for me to appear misanthropic, and I am not this at all. This change is the work of a charming child who loves me and is loved by me. After two years I have again had some moments of pleasure, and for the first time I feel that marriage could make me happy. Unfortunately, she is not of my rank in life, and now I certainly cannot marry." Beethoven, however, asked for her hand. One of her parents looked favorably on the match. The other, probably the father, the Count Guicciardi, refused to give his daughter to a man without rank, without fortune, and without a position of any kind. Giulietta became the Countess Gallenberg. Beethoven told Schindler that after her marriage she sought him out in Vienna, and she wept, but that he despised her.

Yet during the sad period of the winter of 1802–03 Beethoven composed the Second Symphony, a joyous, "a heroic lie," to borrow the descriptive phrase of Camille Bellaigue. For many years biographers of Beethoven gave 1800 as the date of the composition. Autograph sketches bought by Kessler of Vienna, for from one florin twenty-five to three florins, at the sale of the composer's effects, fix the year

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as 1802. These sketches contain the musical ideas of the Pianoforte Concerto in D major (1805), of the overture on the name of Bach (1822), of an overture, or an opera, "Macbeth" (1808). The sketches for the symphony are mixed with those of three sonatas for pianoforte and violin (Op. 30); three pianoforte sonatas (Op. 31); the trio, "Tremate" (Op. 116). The symphonic sketches fill completely seven large pages.

The autograph score of the Second Symphony has been lost, and it thus shared the fate of that of the First Symphony. The separate parts were published in March, 1804, by the Bureau of Arts and Industry (afterward Haslinger) at Vienna. The title ran: "Grand Symphony, composed and dedicated to His Highness Monseigneur the Prince Charles de Lichnowsky,* by Louis Beethoven, Op. 36." The score was not published until 1820.

The symphony was arranged by Beethoven as a trio for pianoforte, violin, and violoncello, and published in September, 1806. An arrangement by Ries as a quintet, with double-bass, flute, and two horns *ad lib.*, was published in 1807. Hummel's arrangement for pianoforte, with accompaniment of flute, violin, and violoncello, was published in London in 1826.

The first performance of the Second Symphony was at the Theater an der Wien, April 5, 1803. The programme included Beethoven's oratorio, "Christus am Oelberge," the First Symphony, the Concerto in C minor for pianoforte and orchestra, and, according to Ries, "a new piece which I do not remember." The rehearsal began at 8 A.M., and it was "a terrible one, which lasted two hours and a half, and left Beethoven more or less discontented." Ries adds: "The Prince Charles Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat, and wine to be brought in. He invited in a friendly manner every one to partake, and all helped themselves with both hands. As a result everybody grew good-humored. Then the prince demanded that the whole oratorio should

* An interesting account of this prince and his relations with Beethoven is to be found in "Beethoven's Widmungen," by Dr. Carl Leeder, of Vienna, a series of articles contributed to *Die Musik*, Jahrg. III., Heft 12, 13, 19, 23; Jahrg. IV. (1904–05), Heft 21, 22.

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be rehearsed again, so that it would go well at night, and the first work of this kind that Beethoven had produced might be performed publicly in a manner worthy of the composer. The concert began at six o'clock, but it was so long that certain pieces were not performed." The prices of admission were raised. Some were doubled, and the prices of the reserved seats were tripled. The receipts amounted to eighteen hundred gulden.

The review of the concert published in the *Allgemeine musikalische Zeitung*, May 25, 1803, was very short, and no mention was made of the symphony. The reviewer gave four lines to the oratorio, and reproached Beethoven for having raised the admission prices. The symphony was performed at Leipsic, April 29, 1804, and Spazier characterized it as "a gross monster, a pierced dragon which will not die, and even in losing its blood (in the finale), wild with rage, still deals vain but furious blows with his tail, stiffened by the last agony." Spazier, who died early in 1805, was described by his contemporaries as a learned and well-grounded musician and a man of sound judgment.

A Leipsic critic found that the symphony would gain if certain passages were abbreviated and certain modulations were sacrificed. Another declared that it was too long; that there was an exaggerated use of the wind instruments; that the finale was bizarre, harsh, savage. Yet he added that there was such fire, such richness of new ideas, such an absolutely original disposition of these ideas, that the work would live; "and it will always be heard with renewed pleasure when a thousand things that are to-day in fashion will have been long buried."

This symphony was played in Boston on November 12, 1842, at a concert of the Boston Academy of Music, for the first time in the city "with full orchestra."

The sketch of Berlioz may here serve as an analysis: "In this symphony everything is noble, energetic, proud. The Introduction (largo) is a masterpiece. The most beautiful effects follow one another without confusion and always in an unexpected manner. The song is of a touching solemnity, and it at once commands respect and puts the hearer in an emotional mood. The rhythm is already bolder, the instrumentation is richer, more sonorous, more varied. An allegro con brio of enchanting dash is joined to this admirable adagio. The gruppetto which is found in the first measure of the theme, given at first to the violas and violoncellos in unison, is taken up again in an

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isolated form, to establish either progressions in a crescendo or imitative passages between wind instruments and the strings. All these forms have a new and animated physiognomy. A melody enters, the first section of which is played by clarinets, horns, and bassoons. It is completed *en tutti* by the rest of the orchestra, and the manly energy is enhanced by the happy choice of accompanying chords.

"The andante* is not treated after the manner of that of the First Symphony: it is not composed of a theme worked out in canonic imitations, but it is a pure and frank song, which at first is sung simply by the strings, and then embroidered with a rare elegance by means of light and fluent figures whose character is never far removed from the sentiment of tenderness which forms the distinctive character of the principal idea. It is a ravishing picture of innocent pleasure which is scarcely shadowed by a few melancholy accents.

"The scherzo is as frankly gay in its fantastic capriciousness as the andante has been wholly and serenely happy; for this symphony is smiling throughout; the warlike bursts of the first allegro are wholly free from violence; there is only the youthful ardor of a noble heart in which the most beautiful illusions of life are preserved untainted. The composer still believes in immortal glory, in love, in devotion. What abandon in his gayety! What wit! What sallies! Hearing these various instruments disputing over fragments of a theme which no one of them plays in its complete form, hearing each fragment thus colored with a thousand nuances as it passes from one to the other, it is as though you were watching the fairy sports of Oberon's graceful spirits.

"The finale is of like nature. It is a second scherzo in two time, and its playfulness has perhaps something still more delicate, more piquant."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

* Berlioz here refers, of course, to the Larghetto. In a sketch-book of Beethoven, dated 1801–02, the theme of this Larghetto is given to the horns, not to the strings.

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Overture to "The Flying Dutchman" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera,

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and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled

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to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

Concerto in A minor, for Pianoforte, Op. 54 . Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewand-



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Louis Fabian Bachrach

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haus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May–July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale," was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 26, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mr. Baermann (November 26, 1887), Mrs. Steiniger-Clark (January 11, 1890), Mr. Joseffy (April 17, 1897), Miss aus der Ohe (February 16, 1901), Mrs. Fanny Bloomfield-Zeisler (February 14, 1903), Mr. Ernest Schelling (February 25, 1905), Mr. Harold Bauer (February 3, 1906, and November 25, 1911), Mr. Norman Wilks (March 29, 1913). It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

The orchestral part of the concerto is scored for two flutes, two oboes,



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two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

I. Allegro affettuoso, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmed pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins andante espressivo in A-flat major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to allegro. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, allegro molto, A minor, 2-4, there are some new developments on a figure from the first theme.

II. Intermezzo: Andante grazioso, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the Finale.

III. Allegro vivace, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in



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orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

* * *

The first performance of this concerto in England was at the concert of the New Philharmonic Society, London, May 14, 1856. Clara Schumann, who then was making her first visit to England, was the pianist. She gave a recital on June 30, 1856, and the *Musical World* said gallantly: "The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May'?" Far different was the spirit of the *Athenæum:* "That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past her prime may be now added without discourtesy, when we take leave of her, nor do we fancy that she would do wisely to adventure a second visit to England."

It was in the course of this visit that she attended a performance of her husband's "Paradise and the Peri" (June 23, 1856), the first performance in England. Her presence was not advantageous to the success of the work. We now quote from the Rev. John E. Cox's "Musical Recollections of the Last Half-century," vol. ii. pp. 303, 304 (London, 1872). He speaks of the evening as "to all intents and purposes wasted. Mme. Schumann, who had appeared at the second concert as well as at the second matinée of the Musical Union, and proved herself to be a pianiste of the highest class, with a brilliant finger,* producing the richest and most even tone, and a facility of execution that was only equalled by her taste and style, was present on this occasion, not amongst the audience, where her presence would have obtained for her both respect and sympathy, but actually upon the orchestra, immediately in front of the conductor, to whom she gave from time to time directions which he communicated at second hand to the orchestra and vocalists! If the lady herself were so devoid of good taste as not to have perceived that she was entirely out of place in this position, the directors at least ought to have saved her from herself by insisting upon her absence. If they had, however, requested her presence, they were doubly culpable. From this and various other circumstances, it was impossible for either band, principals, or chorus, to be at their ease. As for the conductor (Sterndale-Bennett), he was much more

* This use of the word "finger" to mean "skill in fingering a musical instrument" or "touch," was in fashion in England for over a century. In "Pamela" (1741): "Miss L. has an admirable finger upon the harpsichord," and this was apparently the first use of the term with this meaning in literature. When Miss Wirt, the governess, played to Thackeray's friend, Mr. Snob, at the Ponto's house, "The evergreens," in Mangelwurzelshire, some variations on "Sich a Gettin' up Stairs," Mrs. Ponto exclaimed, "What a finger!" and Mr. Snob added: "And indeed it was a finger, as knotted as a turkey's drumstick, and splaying all over the piano."—P. H.

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puzzled than complimented by an interference that suggested incompetency on his part and a positive inability to guide his forces without superior direction. . . . The coldness with which the entire performance was received was fearfully disheartening; but to no one could it have been more distressing than to Mme. Schumann herself, who could but be aware of 'the disappointment and aversion of the audience, whilst she had to endure the pain of witnessing a defeat that' would have been confirmed by the most vehement demonstrations of derision, had not the audience been restrained by the presence of Royalty."

ENTR'ACTE.

THE COMPLACENT AGE.

BY EDWIN EVANS.

(*Pall Mall Gazette.*)

It has probably happened to everybody at some time or other that a series of incidents, some trivial, some not, have conspired to arrange themselves in a kind of prophetic sequence of which the key revealed itself later. The explanation is, of course, a subconscious train of thought. Something of the kind has been happening to me. My mind has been running on the eighteenth century. I know now that it was merely the long-announced production of two Mozart operas at the Shaftesbury Theatre that was, so to speak, projecting itself into current events, but for a time the persistence of the theme was almost uncanny.

First came Mr. Thomas Beecham, conducting a Mozart work at a concert of the London Symphony Orchestra. His familiar platform manner, which would lend itself so easily to caricature, appeared suddenly, as in a flash, to be the one and only way in which Mozart should be conducted. In these columns I drew attention to its historical authenticity. A conductor of the period would, as a matter of course, have adopted an elaborate arabesque of gesture that suited the contemporary manners and costume. A few days later, without set deliberation, I found myself playing some Mozartian rondos, from a copy fragrant with associations, on a piano whose tone, mellowed by long service, is not unlike that of the earlier instruments. Within a week I dined at the house of a friendly violinist, and found again, as if by magic, Mozart's sonatas on the desk. Then there descended upon my reviewing table Mr. Arnold Dolmetsch's very valuable and authoritative contribution to the literature of the subject—a pleasant task for another day. And presently, all being well, we shall be listening to a Mozart opera.

It reads like a series of coincidences. In reality it was the unconscious development of a receptive mood, and, from that point of view, a superfluous attention of the Fates, for the eighteenth century needs less preliminary reflection than any other for its appreciation. Some years ago a pianistic friend, who doubted my acquaintance with the classics, because I took them for granted and seldom spoke of them, accused me of approaching music from its two ends: the archaic and the modern. But it would be quite easy to propound the argument that

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SECOND WEEK, April 10–15—**Mon. Eve.**, "DER ROSENKAVALIER," by R. Strauss: **Tues. Eve.**, "TOSCA," by Puccini: **Wed. Mat.**, "RIGOLETTO," by Verdi: **Wed. Eve.**, "IL TROVATORE," by Verdi: **Thurs. Eve.**, "THE TAMING OF THE SHREW," by Goetz: **Fri. Eve.**, "CARMEN," by Bizet: **Sat. Mat.**, "PAGLIACCI," by Leoncavallo, and "HAENSEL UND GRETEL," by Humperdinck: **Sat. Eve.**, "LA SONNAMBULA," by Bellini, and Ballet Divertissement.

THIRD WEEK, April 17–22 — **Mon. Eve.**, "Mme. SANS-GÊNE," by Giordani: **Tues. Eve.**, "A MASKED BALL," by Verdi: **Wed. Mat.**, "DER ROSENKAVALIER," by R. Strauss: **Wed. Eve.**, "THE BARBER OF SEVILLE," by Rossini, and Ballet Divertissement: **Thurs. Eve.**, "MADAMA BUTTERFLY," by Puccini: **Fri. Eve.**, "MARTHA," by Flotow: **Sat. Mat.**, "DIE MEISTERSINGER," by Wagner: **Sat. Eve.**, "AÏDA," by Verdi.

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much of the unrest that prevails in the musical world to-day results from a struggle to regain some qualities that were prevalent in the eighteenth century and lost sight of in the nineteenth. The spirit of the Encyclopædists is abroad once more. At least, before the present crisis an intellectual scepticism was the prevailing note, and Arlequin had attained greater actuality than poor romantic Pierrot. Probably the war will alter all this again, and for the better, but fifteen months ago the art of music was flirting with ideals corresponding to those of the eighteenth century.

It was a complacent age in music. Like Jules Renard's peacock, its composers are "si sûrs d'être beaux qu'ils sont incapables de rancune." They may have quarrelled incessantly and bitterly about rival conceptions of musical beauty, but these were quarrels of æsthetes. Underlying the controversies that surrounded the Italian Comedy and the reforms of Gluck is an indefinable something that makes them duels of intellectual dandies. Even the technical polemics concerning Rameau's theory of harmony could scarcely have taken the form they did had they not been conducted by self-satisfied gentlemen in silk and lace, with powdered wigs and ornamental swords. And it is this supreme complacency that makes eighteenth-century music such a relief from the unsatisfied cravings of the later nineteenth. The feeling of satisfaction communicates itself. What does it matter if repletion dogs the listener? The music is so easily digested.

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments

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(la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^me^ Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At the concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet

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with Balthasar (act i., No. 2) in Donizetti's "La Favorite." *) The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phrase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waöz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

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Van Wynbergen, C.			
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Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

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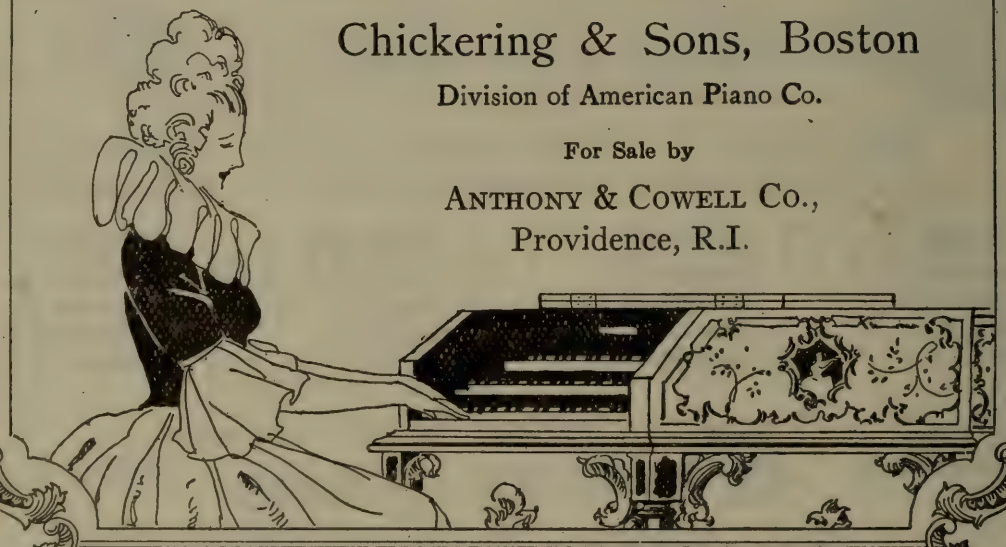
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Prelude to "Lohengrin"
Good Friday Magic from "Parsifal"
Overture to "Tannhäuser"



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AT 8.15

PROGRAMME

Richard Wagner

Overture to "Rienzi"

"A Siegfried Idyl"

Selections from "The Mastersingers of Nuremberg" (Introduction to Act III.; Dance of the Apprentices; Entrance of the Mastersingers; Homage to Hans Sachs)

The Good Friday Spell from "Parsifal"

Selections from "Siegfried" and "Götterdämmerung" (Arranged by Hans Richter)—Siegfried's Passage to Brünnhilde's Rock (Siegfried, Act III.); Morning Dawn and Siegfried's Rhine Journey (Götterdämmerung, Act I.)

Overture to "Tannhäuser"

There will be an intermission of ten minutes between the third and fourth numbers

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INFORMATION ON REQUEST

Overture to the Opera "Rienzi, the Last of the Tribunes."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi." * And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now amounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less then absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward

*Bulwer's novel was published at London in three volumes in 1835.

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Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

All the themes of the overture are taken from the opera itself. The overture begins with a slow introduction, molto sostenuto e maestoso, D major, 4-4. It opens with "a long-sustained, swelled and diminished A on the trumpet," in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. The majestic cantilena of the violins and the 'cellos is the theme of Rienzi's prayer in the fifth act. The development of this theme is abruptly cut off by passage-work, which leads in crescendo to a fortissimo return of the theme in the brass against ascending series of

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turns in the first violins. The development of the theme is again interrupted, and recitative-like phrases lead to a return of the trumpet call, interspersed with tremolos in the strings. The last prolonged A leads to the main body of the overture.

This begins allegro energico, D major, 2-2, in the full orchestra on the first theme, that of the chorus, "Gegrüsst sei hoher Tag!" at the beginning of the first finale of the opera. The first subsidiary theme enters in the brass, and it is the theme of the battle hymn ("Santo spirito cavaliere") of the revolutionary faction in the third act. A transitional passage in the 'cellos leads to the entrance of the second theme,—Rienzi's prayer, already heard in the introduction of the overture,—which is now given, allegro, in A major, to the violins. The "Santo spirito cavaliere" theme returns in the brass, and leads to another and joyful theme, that of the stretto of the second finale, "Rienzi, dir sei Preis," which is developed with increasing force.

The free fantasia is short, and is devoted almost wholly to a stormy working-out of the "Santo spirito cavaliere" theme. The third part of the movement is a shortened repetition of the first; the battle hymn and the second theme are omitted, and the first theme is followed immediately by the motive, "Rienzi, dir sei Preis," against which trumpets and trombones play a sonorous counter-theme, which is very like the phrase of the nobles, "Ha, dieser Gnade Schmach erdrückt das stolze Herz!" in the second finale. In the coda, molto più stretto, the "Santo spirito cavaliere" is developed in a most robust manner

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"A Siegfried Idyl" Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii, p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife.

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It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich.

Siegfried was born while the composition of the music-drama "Siegfried" was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns enstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.
Für ihn und Dich durft' ich in Tönen danken,—

Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

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For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

Prelude to Act III., Dance of the Apprentices, Procession of the Master Singers, and Song of Greeting to Hans Sachs, from "The Master Singers of Nuremberg" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Die Meistersinger von Nürnberg," a musical comedy in three acts, text and music by Wagner, was performed for the first time at the Royal Court Theatre, Munich, June 21, 1868. Hans Sachs, Betz; Pogner, Bausewein; Beckmesser, Hölzel; David, Schlosser; Walther, Nachbaur; Eva, Mathilde Mallinger; Magdalene, Mme. Diez. Hans von Bülow conducted.

The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886. Hans Sachs, Fischer; Pogner, Staudigl; Beckmesser, Kemlitz; David, Krämer; Walther, Stritt; Eva, Auguste Krauss (Mrs. Seidl); Magdalene, Marianne Brandt. Anton Seidl conducted.

The idea of the opera occurred to Wagner at Marienbad in 1845. The libretto was completed at Paris in 1861. In 1862 he worked on the music. The score was completed on October 21, 1867.

The selections are scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, Glockenspiel, and the usual strings.

The Prelude to act iii. begins with a slow passage for 'cellos—a theme associated with Sachs in the opera. The second phrase is treated in a semi-fugal manner by the strings. This passage, etwas gedehnt (Un poco largo), G minor, 4-4, is followed by a solemn passage in G major. It is the choral song of greeting to Sachs, sung by the crowd as he appears to judge in the singing contest at the end of the act. This choral is played in harmony by horns, bassoons, trumpets,

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trombones, and tuba. The strings interrupt it with dreamy measures based on phrases from Sachs's cobbler song and the Sachs motive. Flutes and clarinets are added. The violins remember Walther's Spring Song in the first act. The second half of the choral is given out by wind instruments. Then the orchestra develops the Sachs motive, and at the end of a diminuendo there is a reference to the cobbler's song.

Dance of the Apprentices, act iii., scene 5, B-flat major, moderate waltz time (the meadow on the banks of the Pegnitz where the singing contest will take place). Trills for wood-wind, then for violins and violas against ascending scale passages lead to the St. John's Day motive (violins with a background of trills for wood-wind). Then comes the Apprentice's Waltz (Ländler). It is a series of seven-measure phrases. This theme is worked with varied instrumentation, and it alternates with a broader theme. A climax is followed by a return of trills which lead to a passage, Moderato, C major, 4-4, in which the theme of the Master Singers' March is made the subject for development. The Master Singers fall into line for the procession and the full orchestra plays the march. (The familiar theme begins the Prelude to the opera.) A short and lively passage during which Sachs is recognized by the throng leads to a repetition of the choral greeting to him by the full orchestra (G major). This is here followed by a return of the last fourteen measures of the Prelude to the act with three closing measures added by way of final cadence.

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THE "COLOR" OF KEYS.

(From the *Pall Mall Gazette* of October 15, 1913.)

In Mme. Louise Héritte-Viardot's reminiscences, published the other day, reference is made to the supposed correlation of colors and sounds. The author says, "It was curious how we all agreed in connecting special colors with each key." She gives a list of keys and the corresponding colors as suggested to her. C major is white, C minor brown, E major deep blue, F major bright violet, A minor pearl gray, G major red, and so on. A curious question is here involved as to what are the special characteristics of keys, if such really do exist outside of the imaginations of individuals. It is difficult to arrive at any very definite conclusions, if only because the factor of absolute pitch has to be taken into consideration. Pitch is still a sufficiently variable quality to make comparisons accurate.

There are many musical people who possess the sense of absolute pitch to the extent that not only can they say in what key an orchestra is playing, but in the case of a familiar piece of music feel disturbed if it is being transposed in performance. Or, to give another instance, find it difficult to sing in a transposed key. But their pitch is one of association, the pitch of their own pianoforte. C major, in fact, to one person may really be B major to another. Hence there must necessarily be a good deal of inaccuracy, and will be until pitch is finally and completely standardized all the world over, and middle C, for example, understood definitely to stand for a fixed number of vibrations per second. Otherwise key characteristics may certainly be said to exist in certain ways, ways which are determined by physical facts.

Voices are roughly divisible into high and low registers. The central notes of a soprano's compass are the higher notes of the mezzo. To each there is a difference in the same key, according as the climax notes range near the tonic or the dominant. Instruments are affected similarly. The pianoforte has its limited compass, and the sympathetic vibrations of the strings must vary according to the position of the keys struck. Violins have their open strings, which help largely in characterizing keys. The key of D must inevitably differ from D-flat, if only because of this. Wind instruments have their "favorite" keys, generally flat, on account of the mechanism.



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Berlioz long ago recognized that the various keys might have distinct timbres for the violin, and he gave a complete list of these in his famous treatise on instrumentation. A few of these may be quoted: G major, rather gay and slightly commonplace; E major, brilliant, pompous, noble; D-flat major, majestic; C minor, gloomy, not very sonorous; F major, energetic, vigorous. One wonders whether this means anything to the composer, and that brings one to the question as to how far individuals are actuated in their fanciful designations of keys by the knowledge of famous works. It is very difficult to think of the "Walhalla" motive in "Das Rheingold" in any other key than D-flat. Is it only imagination which seems to give it a different character if one plays it upon the pianoforte a semitone higher or lower? Then the key of C minor appears to have a distinct character set up in one's mind by the association of the fifth symphony of Beethoven and the first of Brahms.

Both composers chose D major for their violin concertos (here, by the way, as showing how fanciful key descriptions are, Berlioz says of D major that it is "gay, noisy, and rather commonplace"), and both wrote pianoforte sonatas in F minor of a strongly passionate nature. But, generally, it is likely that fancies of the kind are further fostered through the medium of the pianoforte. It is obvious that the position of the black keys on the keyboard causes great variation in the technique of performance, and there must be a corresponding difference in tonalities set up which leads to individual idiosyncrasies in the matter of liking, and from that it is but a step to the imagery of "colors." Probably most people would call C major rather colorless, like Mme Héritte-Viardot's "white," a key perhaps too reminiscent of early days with Czerny exercises, and the simplicity of pieces with no sharps or flats to worry about.

Indeed, to pursue the point further, it might be suggested that the unfamiliar keys, those with the alarming key signatures, seemed to possess a warmth and color owing to their very unfamiliarity. Or, on the other hand, "favorite" keys may have been determined by the facility of execution therein. But the whole thing is surely a question of association with the listener. The composer is necessarily bound in the choice of key by certain technical considerations. As already suggested, his vocal climaxes must be determined by the voice registers and the atmosphere of the timbre. Such a song as Brahms's "Der Schmied" was written for a soprano to obtain the peculiar clang of the high G on that particular voice, while the "Sapphische Ode" needs the rich depth of the mezzo quality.



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Both songs, as a matter of fact, could be transposed a semitone, but no more, if the intended effect is to be preserved. On the orchestra, flat and sharp keys undoubtedly differ enormously with the strings, owing to the open notes. But in modern music, where tonality and keys are in process of elimination altogether, as it seems, these considerations will doubtless tend to disappear. Once get rid of the fifth and the necessity for thinking of effects due to harmonics, and sympathetic vibrations will no longer exist. It is, however, probable that a great deal of character or "color" will disappear as well. The differentiation will have to be obtained in other ways, or music will become dangerously near the monotonous.

"Good Friday Spell," from "Parsifal" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Materna was Kundry; Winkelmann, Parsifal; Scaria, Gurnemanz, in the original cast. Levi conducted.

The first performance in the United States was at the Metropolitan Opera House (Mr. Heinrich Conried, director), New York, December 24, 1903. Mr. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

The first performance in Boston was in English—the first performance in English on any stage—at the Tremont Theatre by Mr. Henry W. Savage's company, October 17, 1904. Mr. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Titurel, Robert K. Parker; Klingsor, Homer Lind.

The first performance in German in Boston was on March 7, 1905, at the Boston Theatre by the Metropolitan Opera House Company of



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Wednesday evening, April 12, at 8. "IL TROVATORE," by Verdi, in Italian, with Rappold, Homer, Martinelli, Amato, and Rothier. Conductor, Bavagnoli.

Thursday evening, April 13, at 8. "TAMING OF THE SHREW," first performance in Boston of Goetz's Shakespearean opera, in German, with Whitehill, Ober, Goritz, Sembach, Rappold. Conductor, Bodanzky.

Friday evening, April 14, at 8. "CARMEN," by Bizet, in French, with same cast as in first performance,.

Saturday afternoon, April 15, 1.45. Double Bill. "HAENSEL UND GRETEL," by Humperdinck, in German, with Mattfeld, Mason, Homer, and Goritz. Conductor, Hageman. "PAGLIACCI," by Leoncavallo, in Italian, with Cajatti, Caruso, Amato. Conductor, Bavagnoli.

Saturday evening, April 15, at 8. "LA SONNAMBULA," by Bellini, in Italian, with Barrientos, Damacco, Didur, Perini. Conductor, Polacco. BALLET DIVERTISSEMENT.

Monday evening, April 17, at 8. "MADAME SANS-GÊNE," first performance in Boston of Giordano's setting of Sardou's play, in Italian, with Farrar, Sparkes, Martinelli, Segurola, Althouse, Amato. Conductor, Polacco.

Tuesday evening, April 18, at 8. "A MASKED BALL," by Verdi, in Italian, with Caruso, Amato, Gadski, and Homer. Conductor, Polacco.

Wednesday afternoon, April 19, at 2. Second performance of "DER ROSENKAVALIER," with Melanie Kurt as Feldmarschallin in place of Hempel, otherwise the same cast as the first performance. Conductor, Bodanzky.

Wednesday evening, April 19, at 8. "THE BARBER OF SEVILLE," by Rossini, with Damacco, Malatesta, Barrientos, De Luca, Didur. Conductor, Bavagnoli. BALLET DIVERTISSEMENT.

Thursday evening, April 20, at 8. "MADAMA BUTTERFLY," by Puccini, with Farrar, Fornia, Botta, Scotti. Conductor, Polacco.

Friday afternoon, April 21, at 1. Special performance of Wagner's "PARSIFAL," in German, with Whitehill, Ruysdael, Braun, Sembach, Goritz, and Kurt. Conductor, Bodanzky.

Friday evening, April 21, at 8. "MARTA," by Flotow, in Italian, with Barrientos, Malatesta, Perini. Conductor, Bavagnoli.

Saturday afternoon, April 22, at 1.30. "DIE MEISTERSINGER," by Wagner, in German, with Gadski, Mattfeld, Sembach, Weil, Goritz, Braun. Conductor, Bodanzky.

Saturday evening, April 22, at 8. "AÏDA," by Verdi, in Italian, with Martinelli, Rappold, Homer, Amato. Conductor, Bavagnoli.

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New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

The *Charfreitagszauber* (Good Friday Spell) is at the end of scene 1 of act iii. Gurnemanz, now a very old man, is living as a hermit in a rude hut at the edge of a forest. The scene represents a meadow dotted with flowers. Gurnemanz comes out of the hut at the left, for he has heard a groaning, as from a beast in pain. He finds Kundry half-dead, in lethargic sleep. He awakens her, and she can say only: "To serve! To serve!" She goes for water, and, while she is kneeling by a spring, she sees some one coming by a forest road. 'Tis a knight clad in black armor, with visor down, who holds the sacred spear and a buckler. He says nothing at first, not even in reply to the old man, until the latter reminds him that it is Good Friday. Then he plants the spear in the ground, raises his visor, takes off the helmet, and prays before the lance. Gurnemanz recognizes the fool whom he had rudely dismissed from the temple. Parsifal knows him, and tells him vaguely of his wanderings. Now he is in search of a lamentation that he once heard without understanding. There is sore need of his presence, Gurnemanz replies, for Titurel has died, Amfortas will not perform the duties of Grail-warder, and the holy vessel is no more revealed. "And it is I," cries Parsifal, "who caused all this distress." He is about to faint, but Gurnemanz supports him and guides him toward the spring. Kundry washes the feet of Parsifal, anoints them with precious oil, and wipes them with the hairs of her head. Gurnemanz puts water on his forehead, blesses him, and salutes him king. Parsifal baptizes Kundry, and then he looks with delight at the forest and the meadow.

(We use here the translation of Wagner's text that has been published in the programme books of these concerts.)

PARSIFAL: How fair the meadow seems to-day! I have, indeed, met with prodigious flowers, that wound themselves yearningly round me up to my head; yet never have I seen stalks, blossoms, and flowers so tender and delicate, nor have they had so childlike-sweet a perfume, nor spoken so lovingly to me.

GURNEMANZ: That is Good Friday's spell, sir.

PARSIFAL: O woe, the highest day of grief! Now should, meseems, all that blooms, that breathes, that lives and lives again, do nought but mourn, alas! and weep?

GURNEMANZ: Thou seest, it is not so. 'Tis the sinner's repentant tears that have to-day besprinkled field and meadow with holy dew; 'tis this has made them so to thrive. Now all creation rejoices on the Saviour's sweet traces, and vows its prayer to Him. Himself upon the cross it cannot behold; so it looks up to redeemed Man; he feels himself free from the terror and horror of sin, clean and whole through

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BEETHOVEN
Symphony No. 5, in C minor, Op. 67 — I. October 19
Symphony No. 2, in D major, Op. 36 — V. March 7

BERLIOZ
Overture, "Le Carnaval Romain," Op. 9 — II. November 23

BIZET
Suite, "L'Arlésienne," No. 1 — II. November 23

BRAHMS
Symphony No. 4, in E minor, Op. 98 — II. November 23

DVOŘÁK
Dramatic Overture, "Husitská," Op. 67 — IV. February 8

HANDEL
Scena, "Sweet Bird," etc. from "L 'Allegro, il Penseroso, ed il Moderato" (Flute obbligato, Mr. Maquarre).
MADAME MELBA I. October 19
Concerto in F major for Strings and Two Wind Orchestras (ed. G. Kogel
IV. February 8

LISZT
Symphonic Poem No. 3, "Les Préludes" (after Lamartine) V. March 7

MENDELSSOHN-BARTHOLDY
Overture, "Sea-calm and Prosperous Voyage," Op. 27 III. December 28

MOZART
Cavatina, "Porgi Amor," from "The Marriage of Figaro"
Canzona, "Voi, che sapete," from "The Marriage of Figaro"
MADAME MELBA I. October 19
Symphony in E-flat major (K. 543) IV. February 8

RIMSKY-KORSAKOFF
Caprice on Spanish Themes, Op. 34 — I. October 19
Symphony No. 2, "Antar," Op. 15 — III. December 28

SAINT-SAËNS
Concerto in G minor, No. 2, for Pianoforte, Op. 22
LAETA HARTLEY II. November 23
Concerto in A minor for Violoncello, Op. 33
JOSEPH MALKIN III. December 28
"My Heart at thy Dear Voice," from "Samson and Delilah"
KATHLEEN HOWARD IV. February 8

SCHUMANN
Concerto for Piano and Orchestra, in A minor, Op. 54
ERNEST SCHELLING V. March 7

SMETANA
"Vysehrad," Symphonic Poem No. 1 of the Cycle "Má Vlast" (My Country)
III. December 28

WAGNER
Prelude to "Die Meistersinger von Nürnberg" — I. October 19
Scena, "Just God!" and Aria, "My Life Fades in its Blossom," from "Rienzi," Act III., No. 9 KATHLEEN HOWARD IV. February 8
Overture to "The Flying Dutchman" — V. March 7
Overture to "Rienzi"
Overture to "Tännhauser"
"Siegfried Idyl"
Good Friday Magic from "Parsifal"
Selections from "Die Meistersinger," Act III.
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God's love-sacrifice. Now, the stalks and flowers in the meadow notice this, that the foot of Man does not tread them down to-day, but that, as God with heavenly patience, took compassion on and suffered for him, so, too, does Man, with pious graciousness, spare them with gentle step. Therefore does all creation that now blooms, and soon shall die, give thanks, while Nature, freed from sin, to-day doth earn her day of innocence.

Kundry has slowly raised her head, and, with face bathed in tears, looks at Parsifal. "You weep," says Parsifal. "See, the meadow smiles." He kisses her on the forehead, and thus the first act of his mission as redeemer is accomplished. And now bells sound mournfully from afar. Gurnemanz and Kundry robe Parsifal, and they set out for Montsalvat.

When Gurnemanz blesses Parsifal and salutes him king, trumpets, horns, and trombones play the Parsifal-motive, which is developed into an imposing period, and ends with the Grail theme intoned by the whole orchestra fortissimo. A series of chords leads to the motives of Baptism and Faith.

When Parsifal turns slowly toward the meadow, a hymn of tender thanksgiving arises from the orchestra. The melody is played by oboe and flute, while muted strings sustain. In the development of this theme occur several figures and motives,—Kundry's sigh, the Holy Supper, the spear, the Grail harmonies, the complaint of the flower-girls, which are all finally absorbed in the Good Friday melody. This pastoral is interrupted suddenly by the distant sound of bells.

Selections from "Siegfried" and "Dusk of the Gods." *

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Siegfried's Passing through the Fire to Brünnhilde's Rock ("Siegfried," act iii., scene 2), Morning Dawn, and Siegfried's Trip up the Rhine ("Dusk of the Gods," Prologue). These selections were made for concert use by Hans Richter. His score is a reproduction of the respective passages in the music-dramas.

The work begins with the scene where Siegfried, after he has shattered Wotan's spear, follows, "with all the tumult of spring in his veins," the bird to the sleeping Brünnhilde. The Volsung motive is followed by the first phase of the Siegfried motive. Then use is made of the Fire motive and Siegfried's Horn Call, which typifies the hero's pas-

* Mr. George Bernard Shaw prefers "Night falls on the Gods," although he gives "Godsgloaming" as a literal translation.

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sage through the flames. The fire music dies away; the Slumber motive is introduced, and, after the solemn harmonies of the Fate motive are heard, the first violins, unaccompanied, sing a long strain based on the motive of Freia, goddess of Youth and Love.

Morning Dawn. This is the scene just before Siegfried and Brünnhilde come out of the cave. The motives used are these: Fate, Siegfried the Hero, the motive of Brünnhilde the wife, Ride of the Valkyries. Then there is a skip to the last and rapturous measures of the parting scene, a climax worked up on Siegfried's Wander Song and Brünnhilde's Love. The height of the climax includes parts of the motives of Siegfried the Hero and the Ride of the Valkyries.

Siegfried's voyage up the Rhine, called by Wagner an orchestral scherzo, is the interlude between the prologue and the first act of "Götterdämmerung." The scherzo is in three parts. The first, rasch, F major, 3-4, is a working-up of Siegfried's Horn Call and part of the Fire motive, with use afterward of the Wander Song. The second part begins with an outburst of full orchestra in A major, The Rhine motive is sounded by brass and wood-wind. Another motive is Renunciation of Love, which frightens away the Rhine motive. The third part, E-flat major, 9-8, is based on music of the Rhine Daughters, the Horn Call, Ring motive, Rhinegold motive, and at last the Nibelung's Power-for-Evil music. But Richter added a few measures of the Walhalla motive ("Rhinegold," scene 2) to avoid a dismal ending to music of prevailing joy.

Overture to the Opera "Tannhäuser" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth,

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The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending

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phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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Dr. KARL MUCK, Conductor

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NOTES BY PHILIP HALE



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AT 8.15

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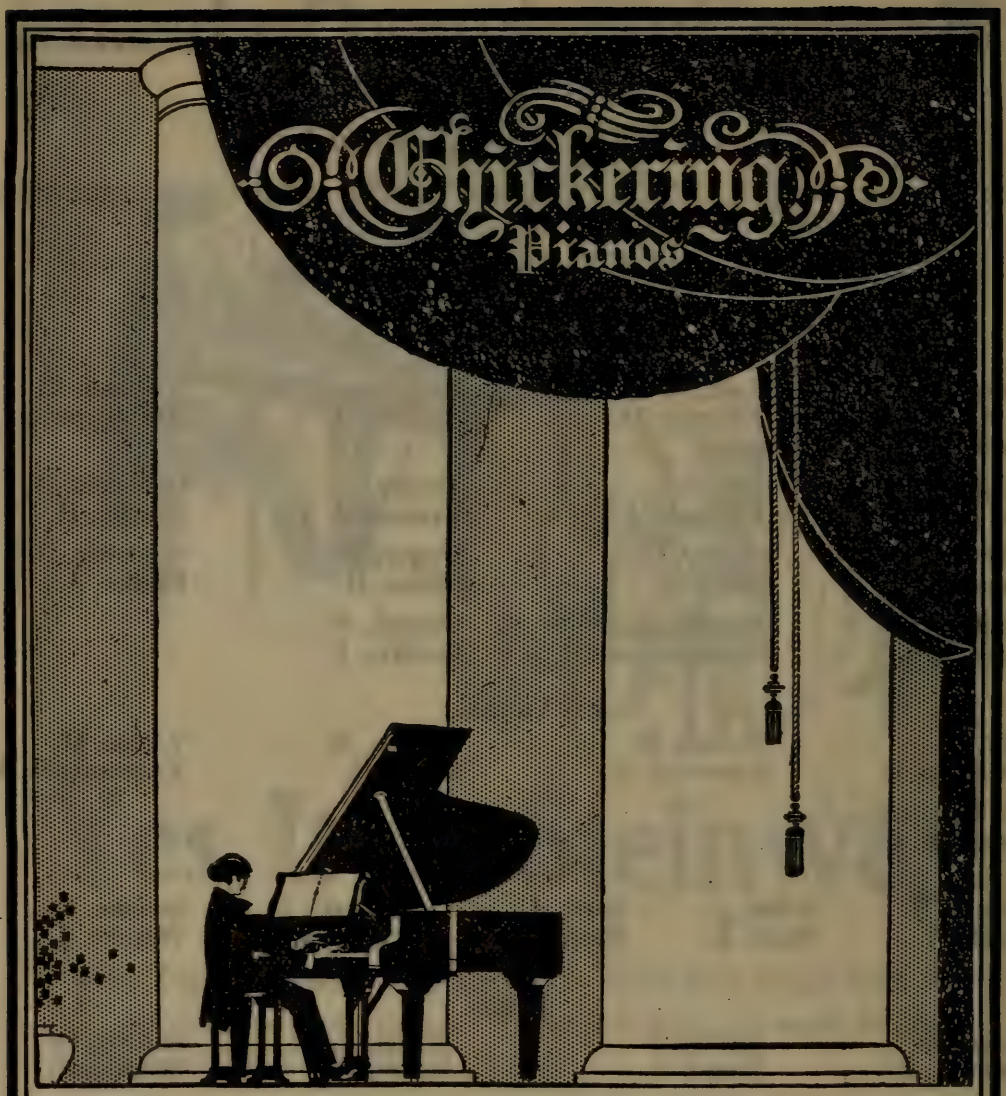
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AT 8.15

PROGRAMME

Beethoven Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Mozart . . Aria, "Voi, che sapete," from "The Marriage of Figaro"

Rimsky-Korsakoff Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

(Played without pause)

Bruch "Ave Maria," from "The Cross of Fire," A Dramatic Cantata, Op. 52

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Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote

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on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert.

The first performance of the Seventh was at Vienna, in the large hall of the University, on December 8, 1813.

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The

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symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874–98.

The symphony was played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It was played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora



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Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this Seventh Symphony. One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of

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Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in *Punch*.

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto,

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A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and en ls quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas

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and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4* is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

* Mr. Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

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CANZONA, "VOI, CHE SAPETE," ACT II., SCENE 3, IN "LE NOZZE DI FIGARO" WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet.

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York on May 3, 1823.

Cherubino's canzona is in the third scene of the second act. Andante con moto, B-flat major, 2-4.

Voi, che sapete che cosa è amor,
Donne, vedete, s' io l' ho nel cor;
Quello ch' io provo, viridirò
È per me nuovo capir nol so.
Sento un affetto pien di desir,
Ch' ora è diletto, ch' ora è martir.
Gelo, e poi sento l' alma avvampar,
E in un momento torno a gelar.
Ricerco un bene fuori di me,
Non so chi il tienne, non so cos' è.
Sospiro e gemo senza voler,
Palpito e tremo senza saper;
Non trovo pace notte, nè dì,
Ma pur mi piace languir così.
Voi, che sapete che cosa è amor,
Donne vedete, s' io l' ho nel cor!

This has been Englished as follows:—

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?
Fair dame or maiden, none else may know
My heart o'erladen, why it is so.

What is this yearning, these trembling fears,
Rapturous burning, melting in tears?
While thus I languish, wild beats my heart,
Yet from my anguish I would not part.
I seek a treasure fate still denies,
Naught else will pleasure, naught else I prize.

I'm ever sighing, I know not why,
Near unto dying when none are by.
My heart is riven, night, morn, and eve;
But, ah! 'tis heaven thus, thus to grieve.

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?

The accompaniment is scored for one flute, one oboe, one clarinet, one bassoon, two horns, strings.

For an amusing account of Mme. Bussani, who created the part of Cherubino, see Da Ponte's memoirs. Her lower tones were described

by the more unprejudiced as unusually beautiful, and she was praised for her beauty and unconstrained action on the stage. W. T. Parke wrote of her in 1809, mentioning the opening of the King's Theatre, January 6: "The manager . . . engaged several new performers; among whom were Signora Griglietti, a pleasing young singer, Signor Pedrazzi, who had little voice, and Signora Bussani (from the opera at Lisbon), who had plenty of it, but whose person and age were not calculated to fascinate an English audience."

Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony Concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day."

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

*This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

†This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

‡These words are italicized in the original letter.



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The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello.

Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid, triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam

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over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!* The bolero intoxicates, the fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for Travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas* * and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

"Ave Maria," from "The Cross of Fire," A Dramatic Cantata, Op. 52 Max Bruch

(Born at Cologne, January 6, 1838; now living at Friedenau, Berlin.)

"Das Feuerkreuz," based on an incident in Sir Walter Scott's "Lady of the Lake," for solo voices, chorus, and orchestra (organ *ad libitum*), poem by Heinrich Bulthaupt, music by Max Bruch, was first sketched by the composer in 1874 at Bonn. It was completed at Breslau in 1888. The first performance was at Breslau on February 26, 1889, by the Breslau Sing-Akademie, to which the cantata is dedi-

* *Joya* is Spanish for a jewel, any precious thing. It has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

cated. The solo singers were Miss Pia von Sicherer, soprano; K. Scheidemantel, baritone; Kühn, bass. The composer conducted. The cantata was published in 1889.

The cantata contains this preface: "Long after the introduction of Christianity, and down to the early Middle Ages, there still survived in the Highlands of Scotland a singular heathen custom. When one *Gau* (Clan) declared war upon another, the chief with solemn ceremonies consecrated the so-called 'Cross of Fire.' A cross of yew was set on fire at an altar and quenched in the blood of a sacrificed goat; it was then given to a messenger of noble birth, whose duty it was to carry it as quickly as possible to the next post and there hand it to a second messenger. The latter must also be a noble, and he must then carry it on without delay to a third, and so on. Thus the Cross of Fire went the round of the whole country, in the shortest possible time, as a signal of war. It rallied to the flag every man-at-arms who saw it, and responded to the call of battle. The present poem is founded on this custom, which Sir Walter Scott made use of in his 'Lady of the Lake.'" *

In Bulthaupt's poem, Norman and Mary are about to be wedded in a mountain chapel. Norman receives the fiery cross as the ceremony is about to begin. In the "Ave Maria" (No. 6), the deserted bride pours out her emotions.

The following translation into English is by Henry G. Chapman.†

Adagio ma non troppo, D minor, 2-4:

Ave Maria, Virgin Queen! Ave Maria!
O come to me when night is dark,
On tender feet with light surrounded,
Thou that so oft a gentle balm
Has pour'd upon my heart sore wounded.
The storm is raging without on the lea,
O come, bring thou some light to me.
Maria, I'm but a reed, wind-shaken:
Help me, forsaken!
Ave Maria, Virgin Queen! Ave Maria, Ave Maria!

Andante con molto di moto:

Where art thou, my lov'd one,
In terrors of darkness?
Who spreads thee the couch thy refreshment demands?
Who covers thee gently with loving hands?
When comes the day,
Who guards thee in the heat of the fray?
Arrows, bolts, and lances are flying!

* See Scott's poem: Canto Third.—Ed.

† The translation is published here through the courtesy of G. Schirmer, New York.

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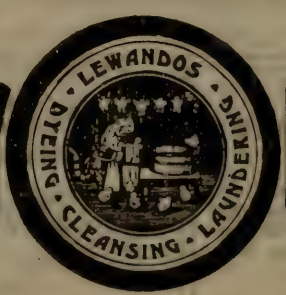
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Alla breve ma non troppo, 2-2:

Woe's me! Spent and dying,
On our warriors' outermost wall,
The horrors fall!
They're charging again!
Saviour of man!
Norman! He sinks, he's slain.

Tempo I., D major, 2-2:

Ave Maria, Virgin Queen! Ave Maria!
If o'er the stormy sea thou fare,
It stills the wildest waves to meet thee!
Thou smilest, and from rock to thorn
Sweet summer flow'rs spring up to greet thee.
For we are naught, with all our pow'r!
Be thou our help in danger's hour!
Those thou lov'st from injury guard thou,
For gracious art thou!
Ave Maria, Virgin Queen! Ave Maria! Ave, Ave!

Overture to the Opera "Oberon" . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.*

The first performance of "Oberon" in "its original shape" was at Leipsic, December 23, 1826.†

Weber was asked by Charles Kemble in 1824 to write an opera for

*The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. E. Seguin; Puck, Miss Geraldine Warden; Sir Huon, William Castle; Scherasmin, A. Laurence (*sic*); Oberon, G. F. Hall; Mermaid, Miss Isaacson (?). Carl Rosa conducted. A song "Where Love is, there is Home," arranged by Howard Glover from a theme in one of Weber's pianoforte sonatas, was introduced. The audience was not large, and it was cool.

† The part of Rezia was then taken by Miss Canzi, and that of Sir Huon by Vetter. Catherine Canzi, daughter of a Hungarian mother, was born at Baden, Austria, in 1805. She studied with several teachers, and became the pupil of Salieri in 1819. She sang at court concerts in 1821, appeared at the Court Opera House in operas by Rossini, and visited German opera houses as a "guest." In 1822 she went to Milan, where she studied with Banderali. She sang at La Scala in May, 1823, in Rossini's "Barbiere di Siviglia" and "L'Inganno Felice," sang with success in other Italian opera houses, returned to Germany in 1825, and was engaged for the Leipsic opera house. She visited London and Paris in 1826, but did not make a sensation. In 1827 she became a member of the Stuttgart opera house company, and remained there about ten years. In 1830 she married Wahbach, the stage manager of the opera house. She retired with a pension given by the King of Würtemberg.

Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possible, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.) The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

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Kurth, R.	Gunderson, R.	Gewirtz, J.	

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Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

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Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

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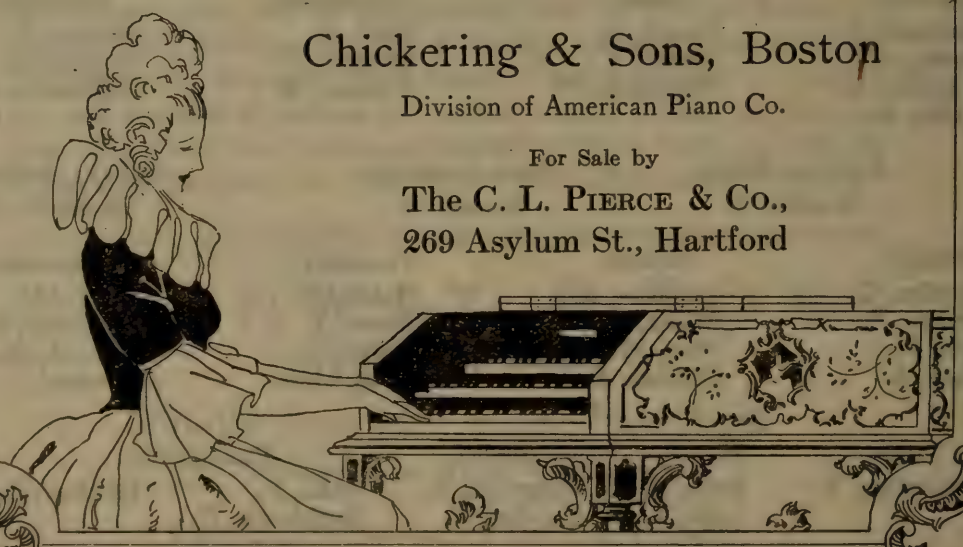
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SECOND CONCERT

MONDAY EVENING, DECEMBER 13

AT 8.15

PROGRAMME

Brahms Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Smetana . . . "Vysehrad," Symphonic Poem: No. 1 of the Cycle, "Má Vlast" ("My Country")

MacDowell . . Concerto for Pianoforte, No. 2, D minor, Op. 23

I. Larghetto calmato.
II. Presto giocoso.
III. Largo; Molto allegro.

Dukas . . "L'Apprenti Sorcier" ("The Sorcerer's Apprentice") (after a Ballad by Goethe)

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Symphony in E minor, Op. 98 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Mr. Max Kalbeck, whose Life of Brahms, not yet completed, contains 1,823 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich Concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances

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and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner, and he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works, and a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If people like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen for correction of the parts. Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic Concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which

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he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus Concert in Leipsic of February 18, 1886.

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

SYMPHONIC POEM, "VYSEHRAD" (FROM "MY COUNTRY," NO. 1).

FRIEDRICH SMETANA

(Born at Leitomischl, Bohemia, March 2, 1824; died in the madhouse at Prague, May 12, 1884.)

This preface appears in the full score of "Vysehrad":—

At sight of the famed fortress Vysehrad, the poet recalls the sounds of Lumír's *varyto* in the past. Vysehrad rises up before his eyes in its former glory, crowned with gold-decked shrines and the edifices of the Premslide princes and kings, rich in warlike renown.

The brave knights assemble in the castle courts, to the sound of cymbals and trumpets, for the festal tourney; here are drawn up beneath the reflected rays of the sun rows of warriors in rich, glittering armour, ready for victorious contests; Vysehrad trembles with splendid hymns of praise and the jubilations of the knights, glad in their victory.



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Whilst contemplating the past glory of the sublime dwelling of princes, the poet sees also its downfall. Unchained passion overthrows the mighty towers in bitter strife, lays waste the glorious sanctuaries and proud princely halls. Instead of inspiring songs and jubilant hymns, Vysehrad is become dumb, a deserted monument of past glory; from its ruins resounds the echo of the long-silent song of the singer-prince Lumír through the mournful stillness! *

The symphonic poem is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, two harps, strings.

The first performance was in January, 1875, at a Philharmonic Concert in Prague, led by Ludwig Slansky, who was then first conductor of the Royal German Theatre. The deafness of Smetana in 1874 was so decided that he was obliged to give up conducting; and, in order to gain the means for consulting foreign artists, he gave a concert on April 4, 1875, at which "Vysehrad" and "Vltava" ("The Moldau") were performed. The first performance of "Vysehrad" in Boston was at a Symphony Concert, April 25, 1896. The piece was played at Symphony Concerts, October 22, 1898, November 14, 1903, March 16, 1907, March 7, 1914.

Vysehrad, or Wyschehrad, is a citadel, one of the districts of Prague, and it is the southern extremity of the town. It is the site of the castle of Libussa, the daughter of Crocco, or Krok, who by her marriage with Premysl, a ploughman, founded a mighty dynasty, which became extinct in 1306. This "higher castle," or acropolis, was probably the earliest inhabited spot within the present precincts of Prague, and according to the legend it was from the highest rock that Libussa prophesied

* This translation is by W. F. Apthorp.

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the building of a city whose glory would reach the stars. This Libussa was described by Cosmas, a chronicler of the eleventh century, as "a wonderful woman among women, chaste in body, righteous in her morals, second to none as judge over the people, affable to all and even amiable, the pride and glory of the female sex, doing wise and manly deeds; but, as nobody is perfect, this so praiseworthy woman was, alas, a soothsayer." She lived on the Wyschehrad, in the imperial castle built by her, it is said, on the right bank of the Moldau and two hundred and forty feet in height. The first church in Prague was erected on this rock. The original castle was destroyed in the Hussite wars. The present fortifications were constructed in 1848. Libussa's Wyschehrad, or Vysehrad, has been the theme of many poems, and its traditions are narrated in Zeyer's "Vysehrad," which has been translated into German. The story of the Princess Libussa moved Smetana to write "Libussa," a festival opera in three acts.

Libussa is also the heroine of operas by von Lannoy (Brünn, 1818); Konradin Kreutzer (Vienna, 1822); Denzi, "Praga, Nascente da Libussa e Primislao" (Prague, 1734); Albonini, "Primislao, Primo Re di Boemia" (Venice, 1698); Bernardi (Prague, 1703). An asteroid is named after her.

"Libussa," a festival opera in three acts, libretto by Josef Wenzig, music by Smetana, was produced at Prague on June 11, 1881, but the opera was completed in the year 1872. As Bronislav Wellek says: "Smetana wrote it for a future audience." The score of the overture was published in 1875, and it was played in concerts. A four-handed arrangement of the overture was also published. Only intimate friends were allowed to see the score of the opera itself. In the year 1880 a prize of one thousand guldens was offered for the best serious opera by the Society for the Building of a Czech National Theatre, and Smetana took the prize with his "Libussa." The opera was produced at the dedication of the theatre. The deaf composer sat in the directors' box and could not hear a note.

The story of the Princess Libussa also moved Smetana to compose an orchestral piece about 1870, entitled "The Judgment of Libussa," to accompany a *tableau vivant.*

* * *

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The symphonic "Vysehrad" poem is in free form. It begins Lento, E-flat, 3-4. Lumír plays the chief theme, the Vysehrad motive, a short theme for the second harp. After the announcement of this theme and after harp preluding, a Largo maestoso opens solemnly (horns and bassoons). The Vysehrad motive is the foundation. The trumpets call, and an exceedingly simple theme, a disintegration of the chord of B-flat, is given to wind instruments. The chief theme appears stronger and still more majestic; the B-flat chord theme is richly colored, there are jubilant trumpets. And now there is a change of mood. The chief themes are only vaguely recognizable. Allegro vivo ma non agitato. This section portrays the bitter strife. Here the chief theme of original rhythm is first given pianissimo to strings. From this theme a canon is developed, which is pictorially as well as contrapuntally interesting. A phrase is developed out of the preceding B-flat chord motive. Transitional measures lead to a cantabile theme (flutes, oboes, horns). Another theme, which is not unlike this, is developed from a melody sung by the clarinets. There is an impressive crescendo. The two last-mentioned themes are used as material for a festival hymn in C major. There is a new episode. Powerful chords of wind instruments in a chromatic descent, with strings darkly tremulous, portray the fall of Vysehrad. The festival triumphal hymn is now a song of lamentation. Più lento. The dream is over. The glory is departed. The Vysehrad theme returns in the original tonality. The echo of Lumír's song is heard among the ruins. (Such, in a highly condensed form, is the explanation given by Mr. Josef Stransky.)

A transcription of "Vysehrad" was made for the pianoforte by Heinrich Kàan von Albest after the manner of Liszt.

* * *

This music might easily be the illustration of a wild and singular poem by James Clarence Mangan.

A VISION OF CONNAUGHT IN THE THIRTEENTH CENTURY.

"Et moi, j'ai été aussi en Arcadie" (And I, I too, have been a dreamer).—*Inscription on a painting by Poussin.*

I walked entranced
Through a land of morn;
The sun, with wondrous excess of light,

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Shone down and glanced
Over seas of corn
And lustrous gardens aleft and right.
Even in the clime
Of resplendent Spain
Beams no such sun upon such a land;
But it was the time,
'Twas in the reign,
Of Cáhal Mór of the Wine-red hand.

Anon stood nigh
By my side a man
Of princely aspect and port sublime.
Him queried I,
"O my Lord and Khan!
What clime is this, and what golden time?
When he: "The clime
Is a clime to praise.
The clime is Erin's, the green and bland;
And it is the time,
These be the days,
Of Cáhal Mór of the Wine-red hand!"

Then saw I thrones
And circling fires,
And a dome rose near me, as by a spell,
Whence flowed the tones
Of silver lyres,
And many voices in wreathèd swell;
And their thrilling chime
Fell on mine ears
As the heavenly hymn of an angel-band:
"It is now the time,
These be the years,
Of Cáhal Mór of the Wine-red hand!"

I sought the hall,
And, behold! a change
From light to darkness, from joy to woe.
Kings, nobles, all,
Looked aghast and strange;
The minstrel group sat in dumbest show,
Had some great crime
Wrought this dread amaze,
This terror? . . . None seemed to understand.
'Twas then the time,
We were in the days,
Of Cáhal Mór of the Wine-red hand.

I again walked forth;
But, lo, the sky
Showed flecked with blood, and an alien sun
Glared from the north,
And there stood on high,
Amid his shorn beams, a skeleton!

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It was by the stream
Of the castled Maine,
One autumn eve, in the Teuton's land,
That I dreamed this dream
Of the time and reign
Of Cáhal Mór of the Wine-red hand.*

Or the music might also serve for the story of the splendor and fall of many-colored Iram, that great city somewhere in the deserts of Al-Yaman and the district of Saba, the city of gold and silver, whose gravel was chrysolite and rubies and pearls; with pillars of jasper for support of its vaults, with palace floors strewn with balls of musk and ambergris and saffron. Or it might be played during the reading of the ruin of the City of Brass; when the Emir Musa explored its loneliness and dreamed of its ancient splendor, he wept bitter tears, and the world waxed yellow before his eyes, and he said: "Verily, we were created for worship and to prepare for futurity!"

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished

* "Cáhal Mór of the Wine-red Hand," a rhapsody for baritone and orchestra, Op. 40, by Horatio Parker, was produced here at a Symphony Concert, March 30, 1895, Mr. Max Heinrich, baritone. The text given in Miss Guiney's collection of Mangan's poems varies slightly from that in John Mitchel's edition. Mr. Parker's rhapsody was sung by Mr. Stephen Townsend at a Chickering Production Concert, March 9, 1904, and by Mr. Ralph Osborne at a concert of the Jordan Hall Orchestra, January 31, 1907.

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a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumír sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

The cycle includes:—

I. Vysehrad, 1874 (which bears this inscription on the score: "In a condition of ear-disease").

II. Vlatava, 1874. The river Moldau, with the inscription, "In complete deafness."

III. Sarka, 1875 (the noblest of the mythical Bohemian Amazons).

IV. Z Ceskych Luhův a Hájův, 1875 (From Bohemia's Fields and Groves).

V. Tábor, 1878 (the stronghold from which the Taborites took their name).

VI. Blaník, 1879 (the mountain on which Hussite warriors are supposed to sleep until they rise to fight again for the liberty of their country).

The first performance of the cycle as a whole was for Smetana's benefit at Prague, November 5, 1882. Performances of the cycle as a whole are announced by the Philharmonic Society of New York for December 16 and 17 in Carnegie Hall, Mr. Josef Stransky, conductor.

Concerto for Pianoforte, No. 2, in D minor, Op. 23.

Edward MacDowell

(Born in New York, December 18, 1861; died in New York, January 23, 1908.)

This concerto was composed at Wiesbaden, where Mr. MacDowell lived from 1885 until his return to the United States in the fall of 1888. It was at Wiesbaden that he composed his works between Op. 23 and Op. 35, among them the symphonic poems, "Lancelot and Elaine," "The Saracens," and "The Beautiful Alda," and the "Poems" for pianoforte,—"The Eagle," "The Brook," "Moonshine," and "Winter."

The concerto was played for the first time at a Theodore Thomas orchestral concert in Chickering Hall, New York, March 5, 1889. The



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composer was the pianist. He next played the work at a concert of the Boston Symphony Orchestra in Boston, April 13, 1889.

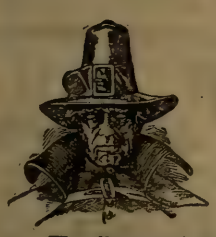
It may here be said that MacDowell received his first piano lessons, when he was about eight years old, from Juan Buitrago, a friend of the family. This was in New York. "His piano practice," says Mr. Gilman,* "at this time was subject to frequent interruptions; for when strict supervision was not exercised over his work, he was prone to indulge at the keyboard his fondness for composition, which had developed concurrently and, one may infer, somewhat at the expense of his proficiency in piano technique." MacDowell studied with Buitrago for several years, then with Paul Desvernine, and he also was instructed by Mme. Carreño. In 1876 he went to Paris, passed the competitive examination for entrance into the Conservatory, and studied the pianoforte with Marmontel. (Claude Debussy was in his class.) In 1879 MacDowell entered the Conservatory at Frankfort, where he studied the pianoforte with Carl Heymann. "When Heymann resigned his position at the Conservatory in 1881, he recommended MacDowell as his successor—a proposal which was cordially seconded by Raff. But there were antagonistic influences at work within the Conservatory and MacDowell failed to get the appointment—on account, it was explained, of his youth." MacDowell taught for a time at the Darmstadt Conservatory, and afterward he gave private lessons at Frankfort. He played in public at Wildbad, Wiesbaden, Darmstadt, Frankfort, Baden-Baden, and Hamburg. Through the recommendation of Liszt he played his first pianoforte suite at the nineteenth convention of the Allgemeiner Deutscher Musikverein at Zurich in July, 1882. He made his first public appearance in America as a pianist at a Kneisel Quartet Concert in Chickering Hall, Boston, November 19, 1888, when he played the Prelude, Intermezzo, and Presto from his Suite, Op. 10, and, with the Kneisels, Goldmark's Pianoforte Quintet in B-flat.

We speak here of MacDowell's studies only with reference to his career as a pianist. His teachers in composition were Savard at the Paris Conservatory and Joachim Raff.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

I. Larghetto calmato, D minor, 6-8. This movement is based

* "Edward MacDowell" by Lawrence Gilman: London and New York, 1905.



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on two chief themes with one subsidiary theme. The chief themes are not unlike in character. At first the motive which may properly be designated as the second is exposed softly by the strings. This exposition is answered by chromatic harmonies (wood-wind and horn) and, with more consideration of the theme itself, by the trombones. The pianoforte has a cadenza, which leads to a return of the theme (flutes and clarinets). All this is by way of prelude. The tempo changes to Poco più mosso e con passione. The pianoforte gives out the first theme, at first unsupported, then accompanied by the strings. An intermediary passage leads to a return of the theme (pianoforte) with a more elaborate accompaniment in the wood-wind over a pizzicato bass. Passage-work, which has thematic character, leads to the appearance of the second theme (E major). This is developed by strings and wood-wind and afterward embroidered by the pianoforte. The time changes from 6-8 to 3-4. The subsidiary theme enters (horns and trombones), and the working-out section follows. This is given chiefly to the orchestra against brilliant passage-work for the pianoforte. The first theme returns, D major (pianoforte over a pizzicato bass). There is another development of the two chief themes or of sections of them. There is a short coda, which ends pianissimo, D major.

II. Presto giocoso, B-flat major, 2-4. This movement is a rondo on three themes. After a little preluding by the orchestra the pianoforte announces the lively first theme. This is developed, and in the course of this development hints at the second theme are made by wind instruments. The development continues, however, until the second theme, with effective syncopations, is given out fortissimo by the whole orchestra. This motive is in the tonic. The pianoforte has it, also the third theme, still in the tonic. These themes are developed. After the return of the second there is a short coda.

III. Largo, D minor, 3-4. There is an introduction, in which there are both reminiscences of the chief theme of the first movement and hints at a theme to come. The main body of the movement, Molto allegro, D major, 3-4, is based on three contrasted themes. The first is announced by the wood-wind and partly developed by it over pianoforte trills and runs. The pianoforte takes up the theme, and at last the brass has it. The second theme is announced, F major, by the pianoforte with string accompaniment. Passage-work on figures from the first theme follows. The third theme enters fortissimo, B minor, as an orchestral tutti, and is developed with figural embroidery for the pianoforte. The second phrase of this theme reminds one a little of the two themes of the first movement.

ANTONIA SAWYER

ANNOUNCES

JULIA CULP'S ARRIVAL

"The Sorcerer's Apprentice" (after a Ballad by Goethe).

PAUL DUKAS

(Born at Paris, October 1, 1865; now living at Paris.)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux Concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at Symphony Concerts, October 22, 1904 (Mr. Gericke, conductor), on December 2, 1906 (Mr. d'Indy, conductor), on February 9, 1907 (Dr. Muck, conductor), on April 17, 1909 (Mr. Fiedler, conductor), and on March 1, 1913, February 14, 1914 (Dr. Muck, conductor).

Goethe's ballad, "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musen-almanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.
Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

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I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was

dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle! He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since."*

* Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113–155).

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The scherzo is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, big drum, cymbals, triangle, Glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and 'cellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

Paul Abraham Dukas entered the Paris Conservatory of Music in 1882. He was a pupil of Dubois in harmony and of Guiraud in composition. In 1888 he was awarded the second *prix de Rome* for his cantata, "Velléda," and it was hinted at the time that Camille Erlanger who took the first *prix de Rome* that year, took it "under very singular circumstances." Dukas undertook the task of orchestrating the opera "Frédégonde," left by his master, Guiraud,* which was completed by Saint-Saëns and produced at the Opéra, Paris, December 18, 1895.

During his school years Dukas wrote dramatic overtures, "Le Roi Lear" (1883), "Goetz de Berlichingen" (1884), which were not published. His first work performed in public was the overture "Polyeucte" (1891) (Lamoureux Concert, Paris, January 24, 1892). His Symphony in C major (1896)—in three movements—was produced at the concerts of the Opéra, January 3, 10, 1897. He is one of the few Frenchmen that have written a sonata for the pianoforte. His sonata (1899–1900), dedicated to Saint-Saëns, a formidable work,—the performance takes forty minutes,—was produced at a concert of the Société Nationale, Paris, May 11, 1901, when it was played by Édouard Risler. He has also composed a set of variations for pianoforte on a theme of Rameau (1902). His lyric drama, "L'Arbre de Science," and a number of songs, choruses, etc., have not been published. His opera, "Ariane et Barbe

* Ernest Guiraud, composer and teacher, born at New Orleans, June 23, 1835, died at Paris, May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc.

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Bleue" (Maeterlinck's play), was produced at the Opéra-Comique, Paris, May 10, 1907. (Ariane, Mme. Georgette Leblanc; La Nourrice, Miss Thévenet; Sélysette, Miss Brohly; Mélisande, Miss Demellier; Ygraine, Miss Guionie; Bellangère, Miss Berg; Alladine, Miss Badet; Barbe Bleue, Mr. Vieuille; Un vieux Paysan, Mr. Azéma; 2e Paysan, Mr. Lucazeau; 3e Paysan, Mr. Tarquini. Mr. Ruhlmann conducted.) Mr. Dukas was from 1892 to 1902 music critic of the *Revue hebdomadaire;* and he was also the critic of *Le Chronique des Arts* from 1894 to 1903. In 1910 he was called to be at the head of the orchestral class at the Paris Conservatory. He resigned this position in October, 1912, for reasons of personal convenience, and was succeeded by M. Vincent d'Indy.

Other works are "Le Péri: Poème danse" for orchestra; Villanelle for pianoforte and horn, written for the Paris Conservatory competition for the horn prize in 1906; Prélude élégiaque sur le nom d'Haydn for pianoforte (1909).

"Le Péri," a ballet, composed in 1910, was first performed at the Châtelet, Paris, at the Concerts de Danse, given by Miss Trouhanowa, in April, 1912. She took the part of the Péri, and M. Bekefi the part of Iskender.

These "reconstitutions" and transcriptions have been made by Dukas: François Couperin, "Les Goûts réunis," concertos for violin and clavecin; Rameau, "Les Indes Galantes"; "La Princesse de Navarre," followed by "Les Fêtes de Ramire," "Nélée et Myrthis," and "Zéphyre"; Saint-Saëns: "Samson et Dalila," transcription of the score for pianoforte (four hands); Wagner, "La Valkyrie," transcription of the score for two pianofortes, eight hands (not published).

It is said that Dukas has been at work on an arrangement of Shakespeare's "Tempest."

A biography of Dukas by Gustave Samazeuilh (36 pp.) was published by A. Durand et Fils, Paris, in 1913.

The overture to "Polyeucte" was played in Boston at a concert of the Boston Orchestral Club, Mr. Longy conductor, on January 25, 1911. The Villanelle for pianoforte and horn was played by Messrs. De Voto and Hain at a Longy Club Concert, March 6, 1911.

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WITH HISTORICAL AND DESCRIPTIVE
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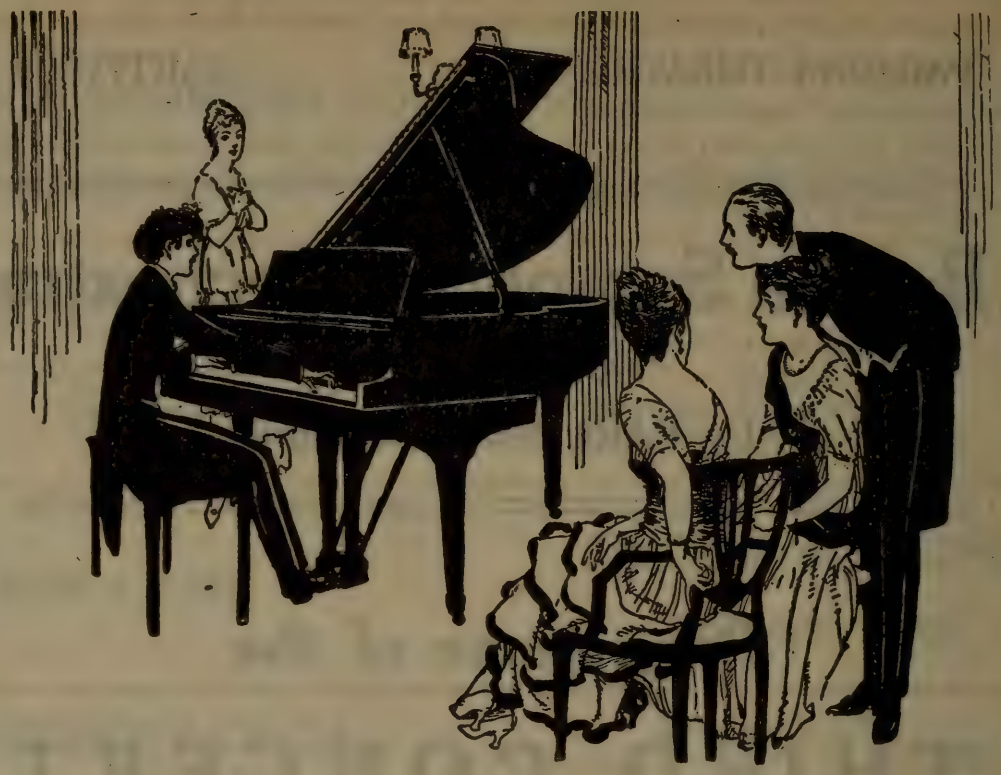


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Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz J	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.
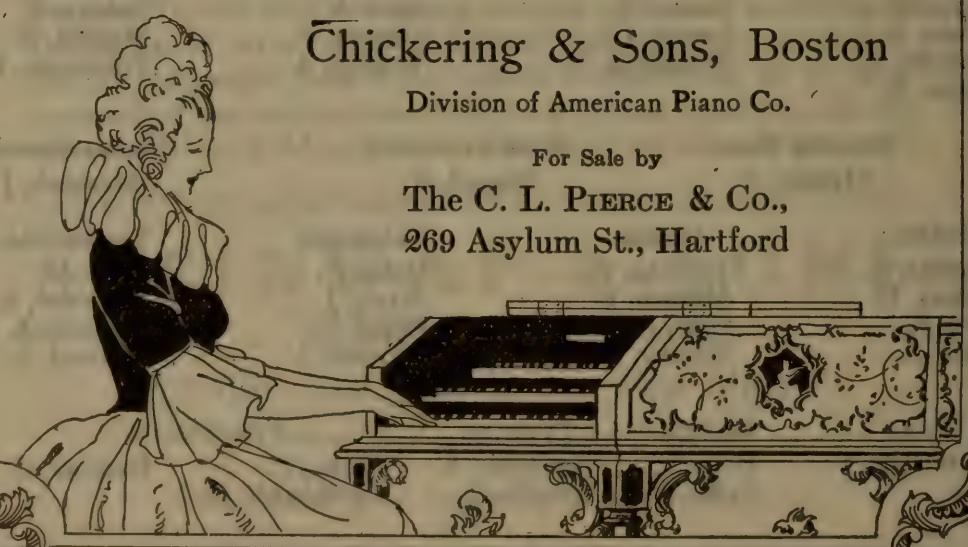
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Overture to "The Flying Dutchman"

"A Siegfried Idyl"

Selections from "The Mastersingers of Nuremberg" (Introduction to Act III.; Dance of the Apprentices; Entrance of the Mastersingers; Homage to Hans Sachs)

Prelude to "Lohengrin"

The Good Friday Spell from "Parsifal"

Overture to "Tannhäuser"

There will be an intermission of ten minutes between the third and fourth numbers

Overture to "The Flying Dutchman" Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the

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full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schroeder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall

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what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality."

He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer



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to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been

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told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii. I here use the translation by Mr. Charles Godfrey Leland:—

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"—Herr von Schnabelewopski sailed from Hamburg,—"I saw the grim Mynheer bodily, and that on the stage.

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and which since time immemorial has been sailing about the sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail

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forever, until set free by a woman's truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish-Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must be aware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passes into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

"I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: 'Katherine, wilt thou be true to me?' she answers: 'True to death.'"

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

"When I re-entered the theatre, I came in time to see the last scenes

* In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.—P. H.

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of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, 'I was ever true to thee, and I know how to be ever true unto death!'

"Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

"The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish—under favorable circumstances!"

Was Heine moved to write his fantastic story by Fitzball's foolish play produced at the Adelphi Theatre, London, December 6, 1826? T. P. Cooke played the Dutchman who was in league with a female devil and wished a wife only to swell the number of his victims. He came in blue flames out of the sea and waved a black flag decorated with a skull and cross-bones. George Herbert Bonaparte Rodwell (1800–52) wrote on "original overture" and other music for the play. Mr. Ellis, the translator of Wagner's prose works, regards it as extremely improbable that Heine saw this play. But in 1827 there was a Flying Dutchman at Astley's, and one at Islington, and billboards showed the Dutchman on a cliff.

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"A Siegfried Idyl," Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man

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and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii, p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich.

Siegfried was born while the composition of the music-drama "Siegfried" was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns enstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.
Für ihn und Dich durft' ich in Tönen danken,—

Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.



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Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

PRELUDE TO ACT III., DANCE OF THE APPRENTICES, PROCESSION OF THE MASTER SINGERS, AND SONG OF GREETING TO HANS SACHS, FROM "THE MASTER SINGERS OF NUREMBERG" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Die Meistersinger von Nürnberg," a musical comedy in three acts, text and music by Wagner, was performed for the first time at the Royal Court Theatre, Munich, June 21, 1868. Hans Sachs, Betz; Pogner, Bausewein; Beckmesser, Hölzel; David, Schlosser; Walther, Nachbaur; Eva, Mathilde Mallinger; Magdalene, Mme. Diez. Hans von Bülow conducted.

The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886. Hans Sachs, Fischer; Pogner, Staudigl; Beckmesser, Kemlitz; David, Krämer; Walther, Stritt; Eva, Auguste Krauss (Mrs. Seidl); Magdalene, Marianne Brandt. Anton Seidl conducted.

The idea of the opera occurred to Wagner at Marienbad in 1845. The



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libretto was completed at Paris in 1861. In 1862 he worked on the music. The score was completed on October 21, 1867.

The selections are scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, Glockenspiel, and the usual strings.

The Prelude to act iii. begins with a slow passage for 'cellos—a theme associated with Sachs in the opera. The second phrase is treated in a semi-fugal manner by the strings. This passage, etwas gedehnt (Un poco largo), G minor, 4-4, is followed by a solemn passage in G major. It is the choral song of greeting to Sachs, sung by the crowd as he appears to judge in the singing contest at the end of the act. This choral is played in harmony by horns, bassoons, trumpets, trombones, and tuba. The strings interrupt it with dreamy measures based on phrases from Sachs's cobbler song and the Sachs motive. Flutes and clarinets are added. The violins remember Walther's Spring Song in the first act. The second half of the choral is given out by wind instruments. Then the orchestra develops the Sachs motive, and at the end of a diminuendo there is a reference to the cobbler's song.

Dance of the Apprentices, act iii., scene 5, B-flat major, moderate waltz time (the meadow on the banks of the Pegnitz where the singing contest will take place). Trills for wood-wind, then for violins and violas against ascending scale passages lead to the St. John's Day motive (violins with a background of trills for wood-wind). Then comes the Apprentice's Waltz (Ländler). It is a series of seven-measure phrases. This theme is worked with varied instrumentation, and it alternates with a broader theme. A climax is followed by a return of trills which lead to a passage, Moderato, C major, 4-4, in which the theme of the Master Singers' March is made the subject for development. The Master Singers fall into line for the procession and the full orchestra plays the march. (The familiar theme begins the Prelude to the opera.) A short and lively passage during which Sachs is recognized by the throng leads to a repetition of the choral greeting to him by the full orchestra (G major). This is here followed by a return of the last fourteen measures of the Prelude to the act with three closing measures added by way of final cadence.

Prelude to the Opera "Lohengrin" Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with the narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole

score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf and Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted.

The Prelude is the development and working-out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes, and clarinets; then the violas, 'cellos, horns, bassoons, and double basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

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"Good Friday Spell," from "Parsifal" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Materna was Kundry; Winkelmann, Parsifal; Scaria, Gurnemanz, in the original cast. Levi conducted.

The first performance in the United States was at the Metropolitan Opera House (Mr. Heinrich Conried, director), New York, December 24, 1903. Mr. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

The first performance in Boston was in English—the first performance in English on any stage—at the Tremont Theatre by Mr. Henry W. Savage's company, October 17, 1904. Mr. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Titurel, Robert K. Parker; Klingsor, Homer Lind.

The first performance in German in Boston was on March 7, 1905, at the Boston Theatre by the Metropolitan Opera House Company of New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

* * *

The *Charfreitagszauber* (Good Friday Spell) is at the end of scene 1 of act iii. Gurnemanz, now a very old man, is living as a hermit in a rude hut at the edge of a forest. The scene represents a meadow dotted with flowers. Gurnemanz comes out of the hut at the left, for he has heard a groaning, as from a beast in pain. He finds Kundry half-dead, in lethargic sleep. He awakens her, and she can say only: "To serve! To serve!" She goes for water, and, while she is kneeling by a spring, she sees some one coming by a forest road. 'Tis a knight clad in black armor, with visor down, who holds the sacred spear and a buckler. He says nothing at first, not even in reply to the old man, until the latter reminds him that it is Good Friday. Then he plants the spear in the ground, raises his visor, takes off the helmet, and prays before the lance. Gurnemanz recognizes the fool whom he had rudely dismissed from the temple. Parsifal knows him, and tells him vaguely of his wanderings. Now he is in search of a lamentation that he once heard without understanding. There is sore need of his presence, Gurnemanz replies, for Titurel has died, Amfortas will not perform the duties of Grail-warder, and the holy vessel is no more revealed. "And it is I," cries Parsifal, "who caused all this distress." He is about to faint, but Gurnemanz supports him and guides him

toward the spring. Kundry washes the feet of Parsifal, anoints them with precious oil, and wipes them with the hairs of her head. Gurnemanz puts water on his forehead, blesses him, and salutes him king. Parsifal baptizes Kundry, and then he looks with delight at the forest and the meadow.

(We use here the translation of Wagner's text that has been published in the programme books of these concerts.)

PARSIFAL: How fair the meadow seems to-day! I have, indeed, met with prodigious flowers, that wound themselves yearningly round me up to my head; yet never have I seen stalks, blossoms, and flowers so tender and delicate, nor have they had so childlike-sweet a perfume, nor spoken so lovingly to me.

GURNEMANZ: That is Good Friday's spell, sir.

PARSIFAL: O woe, the highest day of grief! Now should, meseems, all that blooms, that breathes, that lives and lives again, do nought but mourn, alas! and weep?

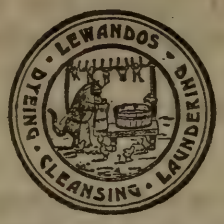
GURNEMANZ: Thou seest, it is not so. 'Tis the sinner's repentant tears that have to-day besprinkled field and meadow with holy dew; 'tis this has made them so to thrive. Now all creation rejoices on the Saviour's sweet traces, and vows its prayer to Him. Himself upon the cross it cannot behold; so it looks up to redeemed Man; he feels himself free from the terror and horror of sin, clean and whole through God's love-sacrifice. Now, the stalks and flowers in the meadow notice this, that the foot of Man does not tread them down to-day, but that, as God with heavenly patience, took compassion on and suffered for him, so, too, does Man, with pious graciousness, spare them with gentle step. Therefore does all creation that now blooms, and soon shall die, give thanks, while Nature, freed from sin, to-day doth earn her day of innocence.

Kundry has slowly raised her head, and, with face bathed in tears, looks at Parsifal. "You weep," says Parsifal. "See, the meadow smiles." He kisses her on the forehead, and thus the first act of his mission as redeemer is accomplished. And now bells sound mournfully from afar. Gurnemanz and Kundry robe Parsifal, and they set out for Montsalvat.

When Gurnemanz blesses Parsifal and salutes him king, trumpets, horns, and trombones play the Parsifal-motive, which is developed into an imposing period, and ends with the Grail theme intoned by the whole orchestra fortissimo. A series of chords leads to the motives of Baptism and Faith.

When Parsifal turns slowly toward the meadow, a hymn of tender thanksgiving arises from the orchestra. The melody is played by oboe and flute, while muted strings sustain. In the development of this theme occur several figures and motives,—Kundry's sigh, the Holy Supper, the spear, the Grail harmonies, the complaint of the flower-girls, which are all finally absorbed in the Good Friday melody. This pastoral is interrupted suddenly by the distant sound of bells.

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List of Works performed at these Concerts during the Season of 1915-1916

BEETHOVEN

Symphony No. 7, in A major, Op. 92 — I. November 15

BRAHMS

Symphony No. 4, in E minor, Op. 98 — II. December 13

BRUCH

"Ave Maria," from "The Cross of Fire," A Dramatic Cantata, Op. 52
FLORENCE HINKLE — I. November 15

DUKAS

"L'Apprenti Sorcier" ("The Sorcerer's Apprentice") (after a ballad by Goethe) — II. December 13

MACDOWELL

Concerto for Pianoforte, No. 2, in D minor, Op. 23
LAETA HARTLEY — II. December 13

MOZART

Aria, "Voi, che sapete," from "The Marriage of Figaro"
FLORENCE HINKLE — I. November 15

RIMSKY-KORSAKOFF

Caprice on Spanish Themes, Op. 34 — I. November 15

SMETANA

"Vysehrad," Symphonic Poem, No. 1 of the Cycle "Má Vlast" ("My Country") — II. December 13

WEBER

Overture to the Opera "Oberon" — I. November 15

WAGNER

Overture, "The Flying Dutchman"
A Siegfried Idyl
Selections from "The Mastersingers of Nuremberg"
Prelude to "Lohengrin"
"Good Friday Spell," from "Parsifal"
Overture to "Tannhäuser" — III. March 27

Overture to the Opera "Tannhäuser" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending

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phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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Witek, A. *Concert-master.*	Roth, O.	Hoffmann, J.	Rissland, K.
Noack, S.	Koessler, M.	Schmidt, E.	Theodorowicz, J.
Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

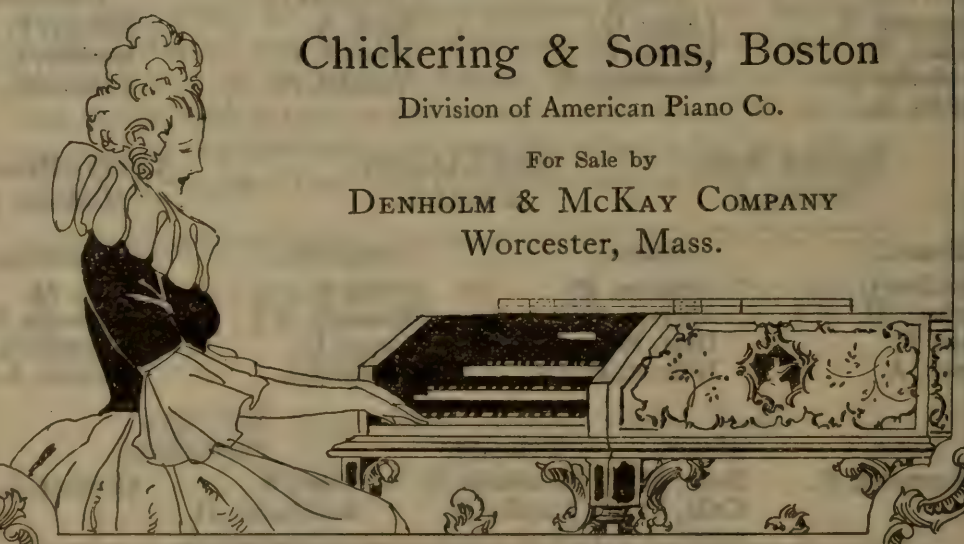
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PROGRAMME

Beethoven Symphony No. 8, F major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

MacDowell . . Concerto for Pianoforte, No. 2, D minor, Op. 23

I. Larghetto calmato.
II. Presto giocoso.
III. Largo; Molto allegro.

Bizet Suite, "L'Arlésienne," No. 1. Music to Alphonse Daudet's Play

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

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Symphony in F major, No. 8, Op. 93 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzenbrunn and again to Töplitz; and lastly to his brother Johann's * home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterward in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, Allegro vivace e con brio, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. Allegretto scherzando, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating

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the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. Tempo di minuetto, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet or that of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo. The trio contains a dialogue for clarinet and two horns.

IV. Allegro vivace, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

The first movement of this symphony was in the original version shorter by thirty-four measures.

Concerto for Pianoforte, No. 2, in D minor, Op. 23.

Edward MacDowell

(Born in New York, December 18, 1861; died in New York, January 23, 1908.)

This concerto was composed at Wiesbaden, where Mr. MacDowell lived from 1885 until his return to the United States in the fall of 1888. It was at Wiesbaden that he composed his works between Op. 23 and Op. 35, among them the symphonic poems, "Lancelot and Elaine," "The Saracens," and "The Beautiful Alda," and the "Poems" for pianoforte,—"The Eagle," "The Brook," "Moonshine," and "Winter."

The concerto was played for the first time at a Theodore Thomas orchestral concert in Chickering Hall, New York, March 5, 1889. The composer was the pianist. He next played the work at a concert of the Boston Symphony Orchestra in Boston, April 13, 1889.

It may here be said that MacDowell received his first piano lessons, when he was about eight years old, from Juan Buitrago, a friend of

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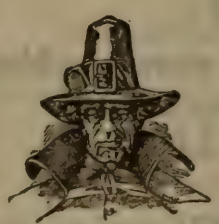
the family. This was in New York. "His piano practice," says Mr. Gilman,* "at this time was subject to frequent interruptions; for when strict supervision was not exercised over his work, he was prone to indulge at the keyboard his fondness for composition, which had developed concurrently and, one may infer, somewhat at the expense of his proficiency in piano technique." MacDowell studied with Buitrago for several years, then with Paul Desvernine, and he also was instructed by Mme. Carreño. In 1876 he went to Paris, passed the competitive examination for entrance into the Conservatory, and studied the pianoforte with Marmontel. (Claude Debussy was in his class.) In 1879 MacDowell entered the Conservatory at Frankfort, where he studied the pianoforte with Carl Heymann. "When Heymann resigned his position at the Conservatory in 1881, he recommended MacDowell as his successor—a proposal which was cordially seconded by Raff. But there were antagonistic influences at work within the Conservatory and MacDowell failed to get the appointment—on account, it was explained, of his youth." MacDowell taught for a time at the Darmstadt Conservatory, and afterward he gave private lessons at Frankfort. He played in public at Wildbad, Wiesbaden, Darmstadt, Frankfort, Baden-Baden, and Hamburg. Through the recommendation of Liszt he played his first pianoforte suite at the nineteenth convention of the Allgemeiner Deutscher Musikverein at Zurich in July, 1882. He made his first public appearance in America as a pianist at a Kneisel Quartet Concert in Chickering Hall, Boston, November 19, 1888, when he played the Prelude, Intermezzo, and Presto from his Suite, Op. 10, and, with the Kneisels, Goldmark's Pianoforte Quintet in B-flat.

We speak here of MacDowell's studies only with reference to his career as a pianist. His teachers in composition were Savard at the Paris Conservatory and Joachim Raff.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

I. Larghetto calmato, D minor, 6-8. This movement is based on two chief themes with one subsidiary theme. The chief themes are not unlike in character. At first the motive which may properly be designated as the second is exposed softly by the strings. This exposition is answered by chromatic harmonies (wood-wind and

* "Edward MacDowell" by Lawrence Gilman: London and New York, 1905.



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horn) and, with more consideration of the theme itself, by the trombones. The pianoforte has a cadenza, which leads to a return of the theme (flutes and clarinets). All this is by way of prelude. The tempo changes to Poco più mosso e con passione. The pianoforte gives out the first theme, at first unsupported, then accompanied by the strings. An intermediary passage leads to a return of the theme (pianoforte) with a more elaborate accompaniment in the wood-wind over a pizzicato bass. Passage-work, which has thematic character, leads to the appearance of the second theme (E major). This is developed by strings and wood-wind and afterward embroidered by the pianoforte. The time changes from 6-8 to 3-4. The subsidiary theme enters (horns and trombones), and the working-out section follows. This is given chiefly to the orchestra against brilliant passage-work for the pianoforte. The first theme returns, D major (pianoforte over a pizzicato bass). There is another development of the two chief themes or of sections of them. There is a short coda, which ends pianissimo, D major.

II. Presto giocoso, B-flat major, 2-4. This movement is a rondo on three themes. After a little preluding by the orchestra the pianoforte announces the lively first theme. This is developed, and in the course of this development hints at the second theme are made by wind instruments. The development continues, however, until the second theme, with effective syncopations, is given out fortissimo by the whole orchestra. This motive is in the tonic. The pianoforte has it, also the third theme, still in the tonic. These themes are developed. After the return of the second there is a short coda.

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III. Largo, D minor, 3-4. There is an introduction, in which there are both reminiscences of the chief theme of the first movement and hints at a theme to come. The main body of the movement, Molto allegro, D major, 3-4, is based on three contrasted themes. The first is announced by the wood-wind and partly developed by it over pianoforte trills and runs. The pianoforte takes up the theme, and at last the brass has it. The second theme is announced, F major, by the pianoforte with string accompaniment. Passage-work on figures from the first theme follows. The third theme enters fortissimo, B minor, as an orchestral tutti, and is developed with figural embroidery for the pianoforte. The second phrase of this theme reminds one a little of the two themes of the first movement.

Suite No. 1, from "L'Arlésienne" Georges Bizet

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The librettō and the incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such



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"orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

The orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.* Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Anthony Choudens, now by Bizet, and now by Guiraud.† For this orchestra Bizet wrote his original score. The conductor was Constantin.‡

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first

* Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats* Léopold Dauphin thinks that the orchestra numbered forty players.

† Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

‡ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert. theatre, and opera orchestras, he wrote some overtures and other pieces.

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performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed! it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoked loud applause in the last scenes."

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Melster and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897.

The first performance of this play in French and with Bizet's music in the United States was at the Boston Opera House, March 6, 1913.

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Fréderi, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.* Fréderi is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Fréderi hurls himself from the garret window of the farm-house and dashes his skull against the pavement of the court.

As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Fréderi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

* And so it was with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

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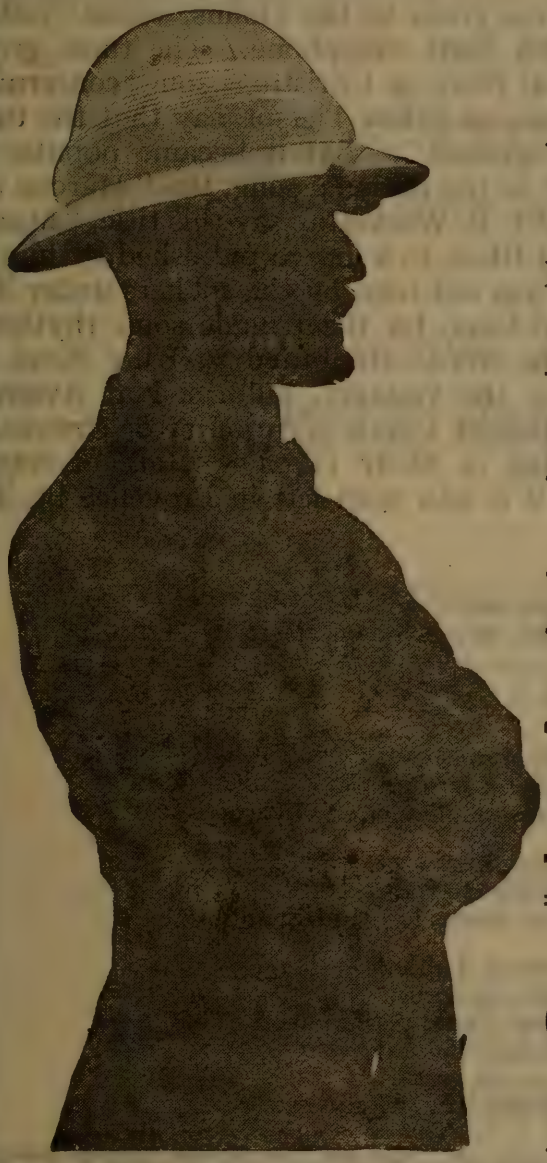
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Prelude.

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De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it:—

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,

De bon matin
J'ai rencontré le train
De trois grands rois dessus le grand chemin.

Venaient d'abord
Des gardes du corps,
Des gens armés avec trente petits pagés,
Venaient d'abord
Des gardes du corps,
Des gens armés dessus leur justaucorps.

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music, see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.

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On voit trois rois parmi les étendards.

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II. C minor. A livelier variation for full orchestra, at first pianissimo, sharply rhythmed, and with an effective use of the snare-drum.

III. C major. Variation for two horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.

The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, andante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and English horn.

The theme of Fréderi serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement,

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which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

ADAGIETTO.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar. It is impossible to preserve in English the exquisite simplicity and flavor of Daudet's prose; his lines must suffer a sea-change.

BALTHAZAR.
God keep you, Renaud!

MÈRE RENAUD.
Oh! O my poor Balthazar.

BALTHAZAR (*in a low voice*).
It's my fault. I knew you were coming. I should not have stayed.

MÈRE RENAUD.
Why not? To keep your oath? Bah! that is not worth the trouble. God himself has not wished that we should die without a meeting, and for this he put love in the hearts of those children there. And, after all, he owes us this as a reward for our bravery.

BALTHAZAR.
Yes, there was need of courage. Leading my beasts, I sometimes saw the smoke of your dwelling, and it seemed to make a sign to me: "Come! She is here!"

MÈRE RENAUD.
And when I heard your dogs bark, and I recognized you and your great cape afar off, it took all my strength to keep me from running toward you. And now, at last our trouble is at an end, and we can look on each other without blushing. Balthazar!

BALTHAZAR.
Renaud!

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Would you be ashamed to kiss me now, all old and wrinkled by years as I am?

BALTHAZAR.

Oh!

MÈRE RENAUD.

Well, press me close to your heart. For fifty years I have owed you this kiss of friendship.

CARILLON.*

E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farm-house is in full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.† There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

* "Carillon," formerly "quadrillon," a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Parémologie Musicale de la Langue Française" (Paris, 1862), and J. D. Blavignac's "La Cloche" (Geneva, 1877), pp. 147–154. The old terms for sounding three bells were "treseler, tresiller, triboler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1485 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1825 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to ironical words of a scurvy nature. (See Desrat's "Dictionnaire de la Danse," Paris, 1895.)

† But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday, in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.

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AT 8.15

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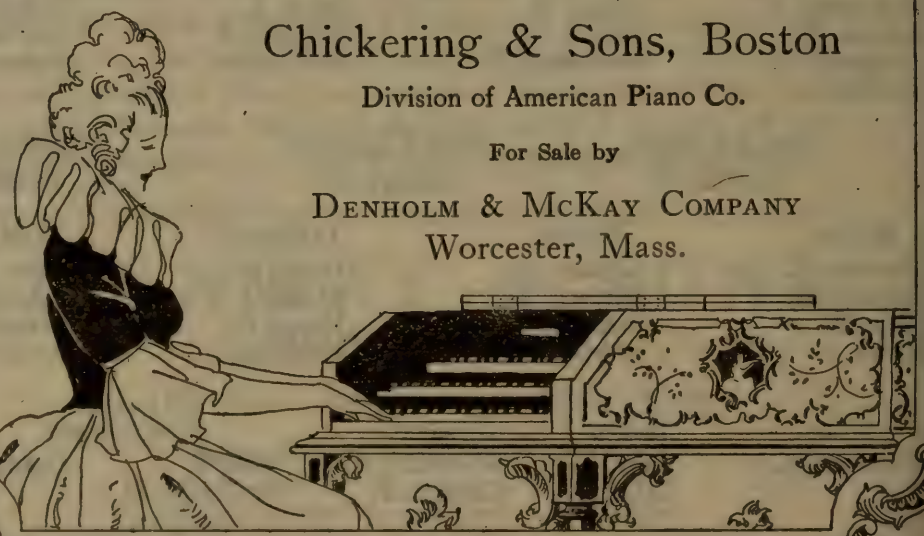
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TUESDAY EVENING, FEBRUARY 1

AT 8.15

PROGRAMME

Rimsky-Korsakoff Symphony No. 2, "Antar," Op. 15

I. Largo: Allegretto vivace.
II. Allegro.
III. Allegro risoluto alla Marcia.
IV. Allegretto vivace: Andante amoroso.

Wagner . . Scene, "Just God!" and Aria, "My Life Fades in its Blossom," from "Rienzi," Act III., No. 9

Wagner "A Siegfried Idyl"

Saint-Saëns "My Heart at thy Dear Voice," from "Samson and Delilah"

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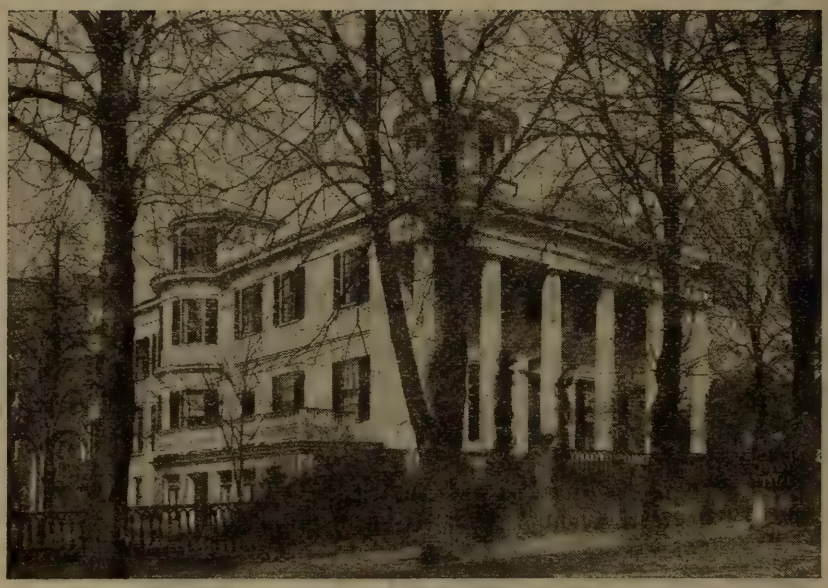
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Symphony No. 2, "Antar," Op. 15.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

This symphony, composed in 1868, was first performed in Petrograd at a concert of the Russian Musical Society on March 22, 1869. The year of performance is erroneously given as 1868 by some biographers.

The first performance in Germany was at Magdeburg in June, 1881, at a concert of the Allgemeiner Deutscher Musikverein Festival.

"Antar" was performed in New York in the course of the season 1891–92, at one of three concerts with orchestra given by The Arion Society in Arion Hall, led by Frank Van der Stucken.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Emil Paur, on March 12, 1898. Mr. Apthorp said in the Programme Book of that date: "I certainly remember seeing a copy of the published score in Boston—Mr. Arthur P. Schmidt had one at G. D. Russell's music shop, and musicians used to stare at it in wonder—some time, I should say, about the middle seventies." The symphony was performed here at a concert of the Boston Symphony Orchestra, April 5, 1913.

The symphony is dedicated to César Cui, and is scored for three flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, tambourine, triangle, cymbals, tam-tam; harp, and the usual strings.

Antar, as a historical character, was the son of an Abyssinian slave. His father was a chieftain in the tribe of Abs. He acknowledged and freed him, and Antar became famous as a poet and by his deeds. He asked his Uncle Mâlik for the hand of his cousin Abla. Mâlik accepted the offer, but, not wishing his daughter to wed

* This date is given in the catalogue of Belaïeff, the Russian publishing house of music. One or two musik-lexicons give May 21.

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the son of a slave girl, he led him into perilous adventures. Antar was slain by one of his foes about 615.

According to Clément Huart's "History of Arabic Literature," this true desert poet 'Antara, son of Shaldâd, "whose name was later to serve the popular story-tellers of the romance of 'Antar as the incarnate type of the virtues ascribed to the wandering paladins of the heathen tribes," was a mulatto and his lower lip was split. His bravery advanced him, and he took part in the war arising out of the rivalry between the stallion Dâhis and the mare Ghabrâ. Treachery prevented the courser from winning, and Quais, chief of the tribe of 'Abs, waged bitter war. 'Antara was the rhapsodist of these fights, and perished only when he had grown old, and, having fallen from his horse, was unable to regain his feet. His death was the signal for peace. "'Antara sang the praises of 'Abla, his mistress, but a good fight was always the favorite subject of his lay. He it was who said: 'We whirled as the millstone whirls on its axis, while our swords smashed upon the fighters' skulls.'"

The great romance of 'Antar is ascribed to Al-Asma'î (739–831). The full text was taken to Paris from Constantinople. The romance was published in full at Cairo in 1893. The tales in their present form go back to the days of the Crusades, and it is believed by Orientalists that the name of Al-Asma'î is a label placed by the professional reciter on the stories to give them an appearance of authenticity. The most famous episode is the death of the hero, who was pierced by a poisoned lance. Antar remounted his horse, to insure the safe retreat of his tribe, and died leaning on the lance. His enemies did not dare to advance, till a warrior startled the horse. Then 'Antar's corpse, unsupported, fell to the ground. Lamartine admired this episode, and introduced it in his "Voyage en Orient." It is said that in Egypt and Syria to-day there are "Antari" who recite in the coffee-house fragments of this Arabian Iliad.

Rimsky-Korsakoff took the subject of his symphony, which, when revised, was called an "Oriental suite," from a story by Sennkowsky.

The following preface is printed on a fly-leaf of the score:—

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ANTAR.

I.

Majestic is the aspect of the Syrian desert, majestic are the ruins of Palmyra, that city built by the Spirits of Darkness; but Antar, the jewel of the desert, braves them, and bears himself proudly amid the remains of the demolished city. Antar has quit the fellowship of men forever, he has sworn everlasting hatred against them for the evil with which they repaid the good he wished them. . . .

Suddenly a lovely and bounding gazelle appears: Antar makes ready to pursue it, but a noise seems to sound through the air, and the light of day is veiled behind a thick shade; a gigantic bird is chasing the gazelle. Antar immediately changes his mind. His lance strikes the monster, and it flies away, uttering a piercing scream. The gazelle vanishes also. Antar, left alone in the midst of the ruins, soon falls asleep, thinking on what has happened.

He sees himself transported into a splendid palace, where a multitude of slaves hasten to wait upon him and charm him with their singing. It is the dwelling of the queen of Palmyra—the fairy Ghul-Nazar. The gazelle he had saved from the talons of the Spirit of Darkness was none other than the fairy herself. The grateful Ghul-Nazar promises Antar the three great fruitions of life; and, when he decides to accept the gift, the vision vanishes and he awakes amid the ruins.

II.

The first fruition granted Antar by the queen of Palmyra—is the delights of revenge.

III.

The second fruition—the delights of power.

IV.

Antar has returned to the ruins of Palmyra. The third fruition granted Antar by the fairy—is the delights of love. Antar beseeches the fairy to take away his life as soon as she perceives the least coldness on his part, and she promises to fulfil his wish.

When, after long and mutual happiness, the fairy sees one fine day that Antar is absent-minded and turns his gaze upon the distant horizon, she forthwith guesses the reason thereof. Then she kisses him passionately. The fire of her passion is communicated to Antar and burns up his heart.

Their lips unite in a last embrace, and Antar dies in the fairy's arms.*

I. There is an introductory Largo, F-sharp minor, 4-4, with melodic phrases against chromatic harmonies. This introduction leads to an Allegro giocoso, D minor, 3-4. An Eastern melody for flute is accompanied by horns and harp, and there is a pedal A for first violins. To some analysts the arrival of the gazelle is thus portrayed, while the gigantic bird is figured in the lower strings. There is a fortissimo rush "leading to the throwing of the javelin—cleverly suggested by a

* The translation is by William Foster Apthorp.

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double-octave skip in violins, violas and flutes—and the bird's shriek of terror in the wood-wind and stopped horns." After a short return of the Largo the main body of the movement enters, but not in the orthodox traditional form, Allegretto vivace, F-sharp major, 6-8. Two themes are developed, and the "gazelle theme," and the harmonies of the Largo reappear at the end.

II. Allegro in E major, 2-2. This movement is free in form. There is an elaborate working-out of two themes, a restless one and a more impressive and sinister one. There are frequent changes of tempo.

III. Allegro risoluto alla Marcia, D major, 4-4. A brilliant march theme and a sensuous cantilena are developed alternately. Later there is a phrase for the brass that enters into the development. A counter-theme to the sensuous melody and horn-calls are also conspicuous.

IV. A few measures are taken from the main body of the first movement, D major, 6-8. There is a change to Andante amoroso, D-flat major, 2-4. A melody, said to be Arabian, is developed alternately with a tuneful phrase taken from the introductory Largo. The end is pianissimo.

Scena, "Gerechter Gott!" and Aria, "In seiner Blüthe," from "Rienzi," Act III., No. 9 Richard Wagner

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883.)

"Rienzi, der Letzte der Tribunen," grand opera in five acts, based on Bulwer's novel, libretto and music by Wagner, was produced at the Court Theatre in Dresden on October 20, 1842. The chief singers were Tichatschek (Rienzi), Miss Wüst (Irene), Dettmer (Colonna), Mme. Schröder-Devrient (Adriano), Wächter (Orsini). Carl Gottlieb Reisseger conducted.

The first performance in New York was on March 4, 1878, when Charles R. Adams, Miss Herman, H. Wiegand, Eugenia Pappenheim (Adriano), and A. Blum were the chief singers. Max Maretzek conducted.

"The situation of the scene sung at this concert is, briefly, this: Adriano Colonna, a young Roman nobleman, is in love with, and beloved by, Rienzi's sister, Irene; Rienzi has been chosen Tribune of the People, and his assassination has been attempted by the Colonna-Orsini faction; the recreant nobles have been pardoned, but have



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again banded together against the Tribune; civil war is imminent; Adriano, whose father, Stefano Colonna, is one of the chiefs of the noble faction, is torn with conflicting feelings of loyalty to his father (whose head is forfeit, if the nobles are vanquished) and love for Irene. Rienzi's sister."

The text is as follows:—

ADRIANO (*tritt auf*).

Scena.

Gerechter Gott, so ist's entschieden schon!
Nach Waffen schreit das Volk,—kein Traum ist's mehr!
O Erde, nimm mich Jammervollen auf!
Wo giebt's ein Schicksal, das dem meinen gleicht?
Wer liess mich dir verfallen, finst're Macht?
Rienzi, Unheilvoller, welch' ein Loos
Beschwurst du auf diess unglücksel'ge Haupt!
Wohin wend ich die irren Schritte?
Wohin diess Schwert, des Ritters Zier?
Wend' ich's auf dich, Irenens Bruder . . .
Zieh' ich's auf meines Vaters Haupt?—
(*Er lässt sich erschöpft auf einer umgestürtzten Säule nieder.*)

Aria.

In seiner Blüthe bleicht mein Leben
Dahin ist all' mein Ritterthum;
Der Thaten Hoffnung ist verloren,
Mein Haupt krönt nimmer Glück und Ruhm.
Mit trübem Flor umhüllet sich
Mein Stern im ersten Jugendglanz;
Durch düst're Gluthen dringet selbst
Der schönsten Liebe Strahl in's Herz.—
(*Man hört Signale geben von der Sturmglocke.*)

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BOSTON NEW YORK

Wo bin ich? Ha, wo war ich jetzt?—
Die Glocke—! Gott, es wird zu spät!
Was nun beginnen!—Ha, nur Ein's!
Hinaus zum Vater will ich flieh'n;
[Versöhnung glückt vielleicht dem Sohne.
Er muss mich hören, denn sein' Knie
Umfassend sterbe willig ich.]
Auch der Tribun wird milde sein;
Zum Frieden wandl' ich glüh'nden Hass!
Du Gnadengott, zu dir fleh' ich,
Der Lieb' in jeder Brust entflammt:
Mit Kraft und Segen rüste mich,
Versöhnung sei mein heilig Amt!
(*Er eilt ab.*)

The English prose of which is:—

ADRIANO (*enters*).

Scena.

Just God, so 'tis already decided! The people cry for arms,—'tis no longer a dream! O Earth, engulf me, lamentable one! Where is a fate that's like to mine? Who let me fall thy victim, dark Power? Rienzi, thou disastrous one, what a fate didst thou conjure upon this hapless head! Whither shall I wend my wandering steps? Whither this sword, the knight's adornment? Shall I turn it toward thee, Irene's brother? . . . Shall I draw it against my father's head?—
(*He falls exhausted upon an overturned column.*)

Aria.

My life fades in its blossom, all my knighthood is gone; the hope of deeds is lost, happiness and fame shall never crown my head. My star shrouds itself in murky crape in its first brightness of youth; through sombre glows even the ray of the beautifullest love pierces me to the heart.—(*Tocsin signals are heard.*) Where am I? Ha! where was I but now?—The tocsin—! God, 'tis soon too late! What shall I do!—Ha! only one thing! I will flee outside the walls to my father; [perhaps his son will succeed in reconciliation. He must hear me, for I will die willingly, grasping his knees.] The Tribune, too, will be merciful; I will turn glowing hatred to peace! Thou God of mercy, to Thee I pray, who inflamest every bosom, with love: arm me with strength and blessing, let reconciliation be my sacred office! (*He hurries off.*)*

The introductory scena is marked Molto agitato (2-2 time); the aria is in two parts: Andante in G major (4-4 time) and Allegro in F minor and B-flat major (2-2 time), followed by Maestoso in G major (4-4 time) and Vivace in G major (2-2 time). "The orchestral part is scored for full modern grand orchestra, with a bell in low D-flat."

Wilhelmina Schröder-Devrient, who created the part of Adriano, was first of all a play-actress, who for some strange reason preferred the opera-house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chelard's forgotten opera was "one of those

*Translation by Mr. W. F. Apthorp.



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visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days, when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

She was a pale woman. Her face a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a mænad. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other German voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Burde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.'"

Berlioz also heard her in Dresden: "She played in 'Rienzi' the part of a young lad; the costume did not suit the matronly curves of her body. She seemed to be much better placed in 'The Flying Dutchman' in spite of certain affected postures and the spoken interjections which she thought herself obliged to introduce everywhere." Berlioz praised Tichatschek as Rienzi, but of Miss Wiest (*sic*) he remarked: "She as Rienzi's sister had almost nothing to sing. The composer writing the part suited exactly the resources of the singer."

See also Alfred Freiherr von Wolzogen's "W. Schröder-Devrient," pp. 304–307 (Leipsic, 1863), and Claire von Glüner's "Erinnerungen and W. Schröder-Devrient" (Leipsic, 1862).

In the rehearsals of "Rienzi" Mme. Schröder-Devrient was irritable. She found the music, especially that of the last act, trying. On one occasion she threw down the music of her part, and said she would not sing. On another she made a coarse jest* that spoiled the effect of a tragic situation in the third act. But at the first performance she is described as "full of inspiration, particularly in the monologue or aria of Adriano in the third act."

*
* *

*The curious reader will find this specimen of German wit in Glasenapp's "Wagner," translated by W. A. Ellis.

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Wagner read Bärmann's translation into German of Bulwer's historical romance at Dresden in 1837. He wrote out the libretto at Riga in July, 1838, and began to compose the music toward the end of that month. The opera was completed in Paris, November 19, 1840.

"A Siegfried Idyl." Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii, p. 246.)

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The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich.

Siegfried was born while the composition of the music-drama "Siegfried" was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns enstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.
Für ihn und Dich durft' ich in Tönen danken,—

Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

"My Heart at thy Dear Voice," from "Samson and Delilah."

Camille Saint-Saëns

(Born in Paris on October 9, 1835; still living in Paris.)

"Samson et Dalila," opera in three acts, text by Ferdinand Lemaire, music by Saint-Saëns, was completed about 1872, although the second act was rehearsed with Augusta Holmès, Regnault, the painter, and Brussine, as the singers, in 1870. The same act was sung in 1874 at Pauline Viardot's country place, when she, Nicot, and Auguez were the singers. The first act was performed in concert form at the Châtelet, Paris, on Good Friday, 1875.

The first operatic performance was in German at Weimar, December 2, 1877. The opera was afterward performed at Hamburg (1883), Cologne, Prague, and Dresden.

The first performance in France of the work as an opera was at Rouen, March 3, 1890. The first operatic performance in Paris was at the Eden Theatre, October 31, 1890. Rosine Bloch was the Delilah. Not until November 23, 1892, was there a performance at the Opéra, and then Mme. Deschamps-Jehin was the Delilah; Vergnet and Lassalle were the other chief singers.

The first performance in the United States was in concert form at New York, March 25, 1892, by the Oratorio Society, led by Mr. Walter Damrosch. The singers were Mme. Ritter-Goetze, Montariol, Moore, Fischer.

The air, "My Heart at thy Dear Voice," is in the second act, scene iii. It is night, and Samson visits Delilah at her home in the valley of Sorek. A thunder-storm is nearing.

The air is really part of a duet between Delilah and Samson; but Samson's replies to these entreaties of the woman of Sorek are omitted in the concert version.

Andantino, D-flat major, 3-4.

Mon cœur s'ouvre à ta voix
Comme s'ouvrent les fleurs
Aux baisers de l'aurore!
Mais, ô mon bien-aimé,
Pour mieux sécher mes pleurs,
Que ta voix parle encore!
Dis-moi qu'à Dalila tu reviens pour jamais,
Redis à ma tendresse
Les serments d'autrefois,
Ces serments que j'aimais!

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Un poco più lento.

Ah! réponds à ma tendresse,
Verse moi l'ivresse!

Ainsi, qu'on voit des blés
Les épis onduler
Sous la brise légère,
Ainsi frémit mon cœur,
Prêt à se consoler
À ta voix qui m'est chère!

La flèche est moins rapide
À porter le trépas
Que ne l'est ton amante
A voler dans tes bras.

Ah! réponds à ma tendresse,
Verse moi l'ivresse!

The English prose translation* of which is as follows:—

Delilah.—My heart opens at the sound of thy voice as the flowers open to the kisses of sunrise! But, O my well-beloved, let thy voice speak again, the better to dry my tears! Tell me that thou hast come back to Delilah forever, repeat to my love the oaths of yore, the oaths that I loved! Ah! respond to my love, pour out intoxication for me!

As you see the bearded wheat wave beneath the light breeze, so does my heart tremble, ready to console itself at thy dear voice! The arrow is less swift to bring death than thy beloved to fly to thy arms! Ah! respond to my love, pour out intoxication for me!

"The Sorcerer's Apprentice" (after a Ballad by Goethe).

Paul Dukas

(Born at Paris, October 1, 1865; now living at Paris.)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux Concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at Symphony Concerts, October 22, 1904 (Mr. Gericke, conductor), on December 2, 1906 (Mr. d'Indy, conductor), on February 9, 1907 (Dr. Muck, conductor), on April 17, 1909 (Mr. Fiedler, conductor), and on March 1, 1913, February 14, 1914 (Dr. Muck, conductor).

Goethe's ballad, "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musen-almanach for 1798:—

* This translation is by W. F. Apthorp.



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SOLOIST

FLORENCE HINKLE

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.
Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

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Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging

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man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle! He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since."*

The scherzo is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, big drum, cymbals, triangle, Glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and 'cellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

* Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113–155).

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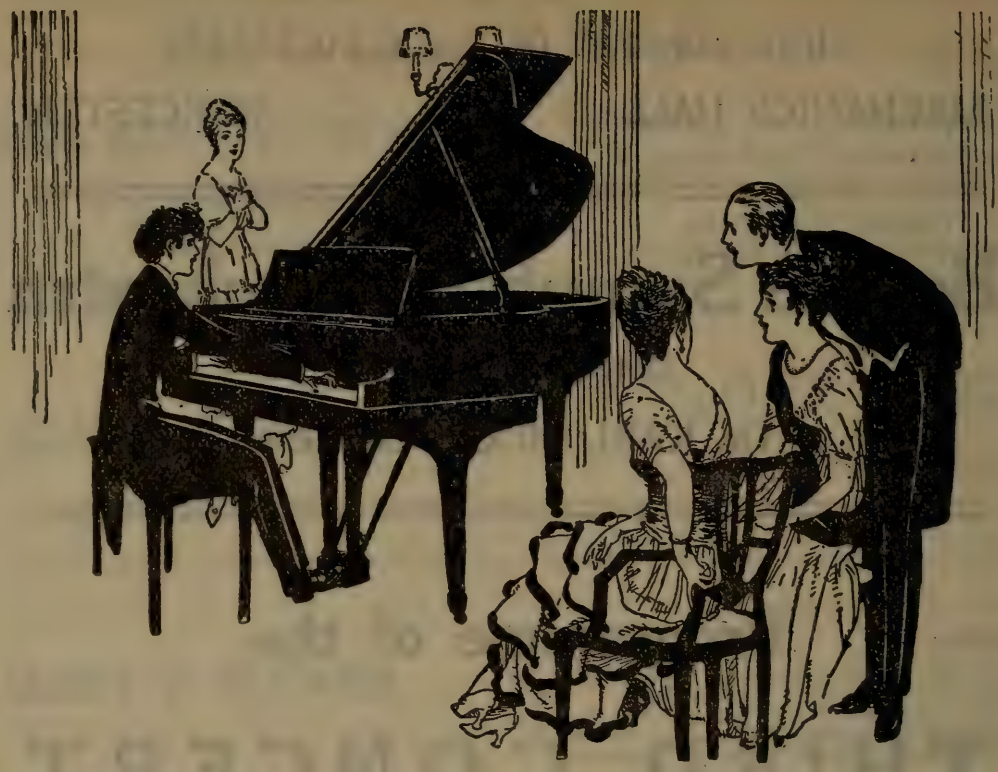


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Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

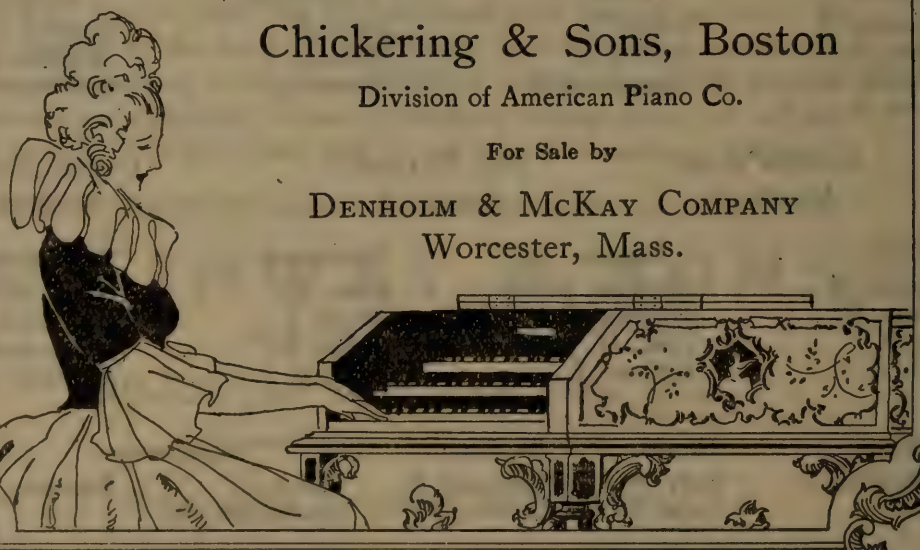
Tuba.	Harps.	Tympani.	Percussion.	
Mattersteig, P.	Holy, A.	Neumann, S.	Zahn, F.	Gardner, C.
	Cella, T.	Kandler, F.	Burkhardt, H.	

Organ.	Librarian.	Assistant Librarian.
Marshall, J. P.	Sauerquell, J.	Rogers, L. J.

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Owing to illness, Miss Hinkle will be unable to sing to-night. Mme. Peroux-Williams will appear in her place. Dr. Muck is suffering from a severe cold. Mr. Ernst Schmidt, the Assistant Conductor, will direct the concert. The revised programme is as follows:

PROGRAMME

Schumann Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

Handel Aria, "O Mithra, with Thy Brightest Beams" from "Alexander Balus"

Rimsky-Korsakoff Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

(Played without pause)

Two Italian Songs arranged by Felix Mottl:

a. Ciampi "Tre giorni"
b. Paisiello "Chi vuol la zingarella"

Wagner Overture to "The Flying Dutchman"

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THIRD CONCERT

TUESDAY EVENING, FEBRUARY 29

AT 8.15

PROGRAMME

Schumann Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

Mozart . . Aria, "Voi, che sapete," from "The Marriage of Figaro"

Rimsky-Korsakoff Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

(Played without pause)

Bruch "Ave Maria," from "The Cross of Fire," A Dramatic Cantata, Op. 52

Wagner Overture to "The Flying Dutchman"

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Symphony No. 1, in B-flat major, Op. 38 . . Robert Schumann

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

Schumann worked during 1832–33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, November 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played February 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a First Symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (January 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were pianoforte pieces—Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Novelletten, Nachtstücke, Faschingsschwank—and songs. But in 1841 he wrote the Symphony No. 1, in B-flat; Overture, Scherzo, and Finale (Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for piano and orchestra (used as first movement to Piano Concerto, Op. 54).

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited

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in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

Mr. Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Toward the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." January 17–23, 1841, she wrote that it was not her week to keep the diary; "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished: I have not yet heard a note of it, but I am exceed-

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ingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by * * gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the dairy Schumann completed the symphony on Tuesday, January 26: "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27, and Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie List after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara"; "and I shall paint her therein with flutes, oboes, and harps."

* * *

It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character

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of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* * *

The Symphony in B-flat has been played at these concerts, under Mr. Henschel, March 4, 1882; Mr. Gericke, November 15, 1884, November 13, 1886, November 3, 1888; Mr. Nikisch, March 8, 1890, January 31, 1891, April 16, 1892, January 28, 1893; Mr. Paur, November 25, 1893, December 7, 1895, October 23, 1897; Mr. Gericke, October 14, 1899, January 4, 1902, March 5, 1904, November 25, 1905; Dr. Muck, November 3, 1906; Mr. Fiedler, March 5, 1910, October 7, 1911; Dr. Muck, March 28, 1914.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. The score is dedicated to Friedrich August, King of Saxony.

The first movement opens with an introduction, Andante un poco maestoso, B-flat major, 4-4, which begins with a virile phrase in the horns and trumpets, answered by the full orchestra fortissimo. There are stormy accents in the basses, with full chords in the brass and other strings, and each chord is echoed by the wood-wind. Flute and clarinet notes over a figure in the violas lead to a gradual crescendo ed accelerando, which introduces the Allegro molto vivace, B-flat major, 2-4. This begins at once with a brilliant first theme. The chief figure is taken from the initial horn and trumpet call as Schumann originally wrote it. The development of the theme leads finally to a modulation to the key of C major, and there is the thought, naturally, of F major as the tonality of the second theme, but this motive given out by the clarinets and bassoons is in no definite tonality; it is in a mode which suggests A minor and also D minor; the second section ends, however, in F major, and the further development adheres to this key. The first part of the movement is repeated. The free fantasia is long and elaborately worked out. The first motive does not return in the shape it has at the beginning of the Allegro, but in the broader version heard at the opening of the Introduction. The long coda begins Animato, poco a poco stringendo, on a new theme in full harmony in the strings, and it is developed until horns and trumpets sound the familiar call.

The second movement, Larghetto, E-flat major, 3-8, opens with a romanza developed by the violins. The second theme, C major, is of a more restless nature, and its phrases are given out alternately by the



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wood-wind and violins. The melodious first theme is repeated, B-flat major, by the violoncellos against an accompaniment in second violins and violas and syncopated chords in the first violins and the wood-wind. There is a new episodic theme. The first motive appears for the third time, now in E-flat major. It is sung by the oboe and horn, accompanied by clarinets and bassoons, with passages in the strings. Near the close of the short coda are solemn harmonies in bassoons and trombones. This movement is enchained with the Scherzo.

The Scherzo, molto vivace, D minor, 3-4, begins in G minor. The first trio, molto più vivace, D major, 2-4, includes harmonic interplay between strings and wind instruments. It is developed at some length, and the Scherzo is repeated. There is a second trio, B-flat major, 3-4, with imitative contrapuntal work, and it is followed by a second repetition of the Scherzo. A short coda has the rhythm of the first trio and brings the end.

Finale: Allegro animato e grazioso, B-flat major, 2-2. It begins with a fortissimo figure which is used hereafter. The first theme, a cheerful, tripping dance melody, enters and is developed by strings and wood-wind. The second theme, equally blithe, is in G major, and the impressive initial figure of the full orchestra at the beginning of the movement, now given out by the strings, is in the second phrase. The two motives are worked up alternately. The free fantasia opens quietly. Trombones sound the rhythm of the first theme of the first movement. There is a long series of imitations on the first theme of the Finale. This series leads to some horn calls and a cadenza for the flute. The third section of the movement is regular, and there is a brilliant coda.

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CANZONA, "VOI, CHE SAPETE," ACT II., SCENE 3, IN "LE NOZZE DI FIGARO" WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York on May 3, 1823.

Cherubino's canzona is in the third scene of the second act. Andante con moto, B-flat major, 2-4.

Voi, che sapete che cosa è amor,
Donne, vedete, s' io l' ho nel cor;
Quello ch' io provo, viridirò
E per me nuovo capir nol so.
Sento un' affetto pien di desir,
Ch' ora è diletto, ch' ora è martir.

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).



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Gelo, e poi sento l' alma avvampar,
E in un momento torno a gelar.
Ricerco un bene fuori di me,
Non so chi il tienne, non so cos' è.
Sospiro e gemo senza voler,
Palpito e tremo senza saper;
Non trovo pace notte, nè dì,
Ma pur mi piace languir così.
Voi, che sapete che cosa è amor,
Donne, vedete, s' io l' ho nel cor!

This has been Englished as follows:—

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?
Fair dame or maiden, none else may know
My heart o'erladen, why it is so.

What is this yearning, these trembling fears,
Rapturous burning, melting in tears?
While thus I languish, wild beats my heart,
Yet from my anguish I would not part.
I seek a treasure fate still denies,
Naught else will pleasure, naught else I prize.

I'm ever sighing, I know not why,
Near unto dying when none are by.
My heart is riven, night, morn, and eve;
But, ah! 'tis heaven thus, thus to grieve.

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?

The accompaniment is scored for one flute, one oboe, one clarinet one bassoon, two horns, strings.

For an amusing account of Mme. Bussani, who created the part of Cherubino, see Da Ponte's memoirs. Her lower tones were described by the more unprejudiced as unusually beautiful, and she was praised for her beauty and unconstrained action on the stage. W. T. Parke wrote of her in 1809, mentioning the opening of the King's Theatre, January 6: "The manager . . . engaged several new performers; among whom were Signora Griglietti, a pleasing young singer, Signor Pedrazzi, who had little voice, and Signora Bussani (from the opera at Lisbon), who had plenty of it, but whose person and age were not calculated to fascinate an English audience."

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Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony Concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day."

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

*This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music exicons give May 21.

†This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

‡These words are italicized in the original letter.

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This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

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BEETHOVEN
Symphony No. 8, F major, Op. 93 — I. December 7

BIZET
Suite, "L'Arlésienne," No. 1. Music to Alphonse Daudet's Play — I. December 7

BRUCH
"Ave Maria," from "The Cross of Fire," a Dramatic Cantata, Op. 52 — FLORENCE HINKLE III. February 29

DUKAS
"L'Apprenti Sorcier" ("The Sorcerer's Apprentice") (after a ballad by Goethe) — II. February 1

MACDOWELL
Concerto for Pianoforte, No. 2, in D minor, Op. 23 — LAETA HARTLEY I. December 7

MOZART
Aria, "Voî, che sapete," from "The Marriage of Figaro" — FLORENCE HINKLE III. February 29

RIMSKY-KORSAKOFF
Symphony No. 2, "Antar," Op. 15 — II. February 1
Caprice on Spanish Themes, Op. 34 — III. February 29

SAINT-SAËNS
"My Heart at thy Dear Voice," from "Samson and Delilah" — KATHLEEN HOWARD II. February 1

SCHUMANN
Symphony No. 1, in B-flat major — III. February 29

WAGNER
"Scene, "Just God!" and Aria, "My Life Fades in its Blossom," from "Rienzi," Act III., No. 9 — KATHLEEN HOWARD II. February 1

"A Siegfried Idyl" — II. February 1

Overture, "The Flying Dutchman" — III. February 29

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

"Ave Maria," from "The Cross of Fire," A Dramatic Cantata, Op. 52 Max Bruch

(Born at Cologne, January 6, 1838; now living at Friedenau, Berlin.)

"Das Feuerkreuz," based on an incident in Sir Walter Scott's "Lady of the Lake," for solo voices, chorus, and orchestra (organ *ad libitum*), poem by Heinrich Bulthaupt, music by Max Bruch, was first sketched by the composer in 1874 at Bonn. It was completed at Breslau in 1888. The first performance was at Breslau on February 26, 1889, by the Breslau Sing-Akademie, to which the cantata is dedicated. The solo singers were Miss Pia von Sicherer, soprano; K. Scheidemantel, baritone; Kühn, bass. The composer conducted. The cantata was published in 1889.

The cantata contains this preface: "Long after the introduction of Christianity, and down to the early Middle Ages, there still survived in the Highlands of Scotland a singular heathen custom. When one *Gau* (Clan) declared war upon another, the chief with solemn ceremonies consecrated the so-called 'Cross of Fire.' A cross of yew was set on fire at an altar and quenched in the blood of a sacrificed goat; it was then given to a messenger of noble birth, whose duty it was to carry it as quickly as possible to the next post and there hand it to a second messenger. The latter must also be a noble, and he must then carry it on without delay to a third, and so on. Thus the Cross of Fire went the round of the whole country, in the shortest possible time, as a signal of war. It rallied to the flag every man-at-arms who saw it, and responded to the call of battle. The present poem is founded on this custom, which Sir Walter Scott made use of in his 'Lady of the Lake.'" *

* See Scott's poem: Canto Third.—Ed.

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The following translation into English is by Henry G. Chapman.*

Adagio ma non troppo, D minor, 2-4:

Ave Maria, Virgin Queen! Ave Maria!
O come to me when night is dark,
On tender feet with light surrounded,
Thou that so oft a gentle balm
Has pour'd upon my heart sore wounded.
The storm is raging without on the lea,
O come, bring thou some light to me.
Maria, I'm but a reed, wind-shaken:
Help me, forsaken!
Ave Maria, Virgin Queen! Ave Maria, Ave Maria!

Andante con molto di moto:

Where art thou, my lov'd one,
In terrors of darkness?
Who spreads thee the couch thy refreshment demands?
Who covers thee gently with loving hands?
When comes the day,
Who guards thee in the heat of the fray?
Arrows, bolts, and lances are flying!

Alla breve ma non troppo, 2-2:

Woe's me! Spent and dying,
On our warriors' outermost wall,
The horrors fall!
They're charging again!
Saviour of man!
Norman! He sinks, he's slain.

Tempo I., D major, 2-2:

Ave Maria, Virgin Queen! Ave Maria!
If o'er the stormy sea thou fare,
It stills the wildest waves to meet thee!
Thou smilest, and from rock to thorn
Sweet summer flow'rs spring up to greet thee.
For we are naught, with all our pow'r!
Be thou our help in danger's hour!
Those thou lov'st from injury guard thou,
For gracious art thou!
Ave Maria, Virgin Queen! Ave Maria! Ave, Ave!

* The translation is published here through the courtesy of G. Schirmer, New York.

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Overture to "The Flying Dutchman" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meúdon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

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Dr. KARL MUCK, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, APRIL 25

AT 8.15

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AT 8.15

PROGRAMME

Tschaikowsky Symphony No. 4, F minor, Op. 36

I. Andante sostenuto; moderato con anima in movimento di valse.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

Wagner .

Selections from "The Mastersingers of Nuremberg" (Introduction to Act III.; Dance of the Apprentices; Entrance of the Mastersingers; Homage to Hans Sachs)

The Good Friday Spell from "Parsifal"

Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky composed this symphony during the winter of 1877–78, and lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again toward the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Mr. Walter Damrosch conductor.

The Andantino and the Scherzo were played in Boston for the first time at a Symphony Concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Mr. Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 28, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909, February 10, 1912, February 14, 1914.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of "many millions of rubles." She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She became acquainted with Kotek,* a pupil of Tschaikowsky in compo-

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Podalia, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

sition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional, and was pure in thought and action; a woman that was compassionate, but not sentimental.*

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition, and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August 24 from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play

* In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

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alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but, thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write me what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In the same month he wrote that there were only two men in the world to whom he would intrust the labor of making an arrangement of the symphony for four hands,—Klindworth and Tanéïeff.

The symphony is scored for piccolo, two flutes, two oboes, two clari-

*There is reference here to the crazed condition of Tschaikowsky after his amazing marriage to Antonina Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).



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nets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The first movement begins with a short introduction, Andante sostenuto, F minor, 3-4, with the Fate theme. This phrase is answered by woodwind and trumpets against harmonies in horns, trombones, bassoons, tuba. The main body of the movement, Moderato con anima (in movimento di valse), F minor, 9-8, begins with the exposition of the first theme with melody in first violins and 'cellos. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, moderato assai, quasi andante. A clarinet phrase is answered by descending chromatic scale-passages in the wood-wind and rising and falling arpeggios in the violas, to a string accompaniment, but this is not the second theme; it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung by flutes and oboe, and the development is concise. There is a sudden change to B major, and there is a pianissimo reappearance of the first theme modified in the wood-wind. After a struggle between the first and second themes the Fate motive is heard fortissimo from trumpets and other wind instruments. The free fantasia is elaborate and devoted to the working out of the first theme. The third part begins with the return of the counter-theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. Andantino in modo di canzona, B-flat minor, 2-4. The movement begins with a melancholy song for oboe. The strings play a march-like theme in A-flat major. These themes are developed in quasi-variation form. There is a middle part, più mosso, in which a rude melody appears as a sort of trio.

III. Scherzo, "Pizzicato ostinato"; allegro, F major, 2-4. There are three contrasted themes, one for all the strings pizzicati, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

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The Finale, Allegro con fuoco, F major, is a wild rondo. There are three chief themes: the first is exposed at the beginning by all the strings and wood-wind fortissimo against sustained chords in the brass. The second follows immediately,—a folk-tune, "In the Fields there stood a Birch-tree," for wood-wind. The third theme appears after a return of the first,—a joyous, march-like theme, sounded in harmony by full orchestra. Toward the end the Fate theme is proclaimed double fortissimo by all the wind instruments.

The Finale is described by Mrs. Newmarch as a set of variations on the folk-song, "In the Fields there stood a Birch-tree"; but the characterization is loose.

When the symphony was first performed at Moscow, it did not make the impression hoped for by the composer. The newspapers, as a rule, said little or nothing about the performance, but Tschaikowsky received at Florence the day after the concert a telegram from Mrs. von Meck that she was pleased, and this gave him joy. Still, he was put out because he had not received any critical comment from Nicholas Rubinstein and other musicians at Moscow. He wrote Mrs. von Meck: "I was in thought with you in the concert-hall. I had calculated to the minute when the Fate theme would be sounded, and I then endeavored, following all the detail, to imagine what sort of impression the music would make. The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

Serge Tanéïeff, in a letter dated March 30, 1878, agreed with Tschaikowsky that the first movement was too long in comparison with the others: "It seems to me a symphonic poem, to which the three other movements are added fortuitously. The fanfare for trumpets in the introduction, which is repeated in other places, the frequent change of tempo in the tributary themes—all this makes me think that a programme is being treated here. Otherwise this movement pleases me. But the rhythm" (indicated in notation by Tanéïeff) "appears too often and becomes wearisome. The Andante is charming (the middle does not particularly please me). The Scherzo is exquisite and goes splendidly. The Trio I cannot bear; it sounds like a ballet movement. Nicholas Grigorievich [Rubinstein] likes the Finale best, but I do not altogether agree with him. The variations on a folk-song do not strike



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me as very important or interesting. In my opinion the symphony has one defect, to which I shall never be reconciled: in every movement there are phrases which sound like ballet music; the middle section of the Andante, the Trio of the Scherzo, and a kind of march in the Finale. Hearing the symphony, my inner eye sees involuntarily 'our *prima ballerina*,' which puts me out of humor and spoils my pleasure in the many beauties of the work. This is my candid opinion. Perhaps I have expressed it somewhat freely, but do not be hurt. It is not surprising that the symphony does not entirely please me. Had you not sent 'Eugene Oniegin' at the same time, perhaps it might have satisfied me. It is your own fault. Why have you composed such an opera which has no parallel in the world?" *

Tschaikowsky wrote in reply to this from Clarens, April 8, 1878: "I have read your letter with the greatest pleasure and interest. . . . You need not be afraid that your criticism of my Fourth Symphony is too severe. You have simply given me your frank opinion, for which I am grateful. I want these kind (*sic*) of opinions, not choruses of praise. At the same time many things in your letter astonished me. I have no idea what you consider 'ballet music,' or why you should object to it. Do you regard every melody in a lively dance-rhythm as 'ballet music'? In that case how can you reconcile yourself to the majority of Beethoven's symphonies, for in them you will find similar melodies on every page? Or do you mean to say that the trio of my Scherzo is in the style of Minkus, Gerber or Pugni? It does not, to

* I quote the letter and Tschaikowsky's reply from Mrs. Newmarch's condensation and translation into English of Modeste Tschaikowsky's Life of Peter (John Lane, London and New York, 1905).

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my mind, deserve such criticism. I never can understand why 'ballet music' should be used as a contemptuous epithet. The music of a ballet is not invariably bad. There are good works of this class—Delibes' 'Sylvia,' for instance. And when the music is good, what difference does it make whether the Sobiesichanskaya* dances it or not? I can only say that certain portions of my symphony do not please you because they *recall the ballet*, not because they are intrinsically bad. You may be right, but I do not see why dance tunes should not be employed episodically in a symphony, even with the avowed intention of giving a touch of coarse, every-day humor. Again I appeal to Beethoven who frequently had recourse to similar effects. I must add that I have racked my brains in vain to recall in what part of the Allegro you can possibly have discovered 'ballet music.' It remains an enigma. With all that you say as to my symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides I must tell you that in my simplicity I imagined the plan of my symphony to be so obvious that every one would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony. I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven—on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life. The only exception occurs perhaps in the middle section of the first movement, in which there are some forced passages, some things which are labored and artificial. I know you will laugh as you read these lines. You are a sceptic and a mocking-bird. In spite of your great love of music you do not seem to believe that a man can compose from his inner impulses. Wait awhile, you too will join the ranks. Some day, perhaps very soon, you will compose, not because others ask you to do so, but because it is your own desire. Only then will the seed which can bring forth a splendid harvest fall upon the rich soil of your gifted nature. I speak the truth, if somewhat grandiloquently. Meanwhile your fields are waiting for the sower. I will write more about this in my next. . . . There have been great changes in my life since I wrote that I had lost all hope of com-

**Prima ballerina* of the Moscow opera.—*Tr.*

posing any more. The devil of authorship has awoke in me again in the most unexpected way. Please, dear Serge, do not see any shadow of annoyance in my defence of the symphony; of course I should like you to be pleased with everything I write, but I am quite satisfied with the interest you always show me. You cannot think how delighted I am with your approval of 'Oniegin.' I value your opinion very highly, and the more frankly you express it, the more I feel it worth. And so I cordially thank you, and beg you not to be afraid of over-severity. I want just those stinging criticisms from you. So long as you give me the truth, what does it matter whether it is favorable or not?"

Tschaikowsky had a peculiar weakness for this symphony. He wrote to Mrs. von Meck from Florence, December 8, 1878: "Modeste's telegram was a pleasant surprise.* I had no idea the symphony [No. 4] was going to be played yet. His news of its success is entirely trustworthy. First, because Modeste knows that I am not pleased when people send me exaggerated reports of such events; and secondly because the Scherzo was encored—an undoubted proof of success. After this news I am entirely lost in our symphony. All day long I keep humming it, and trying to recall how, where, and under what impression this or that part of it was composed. I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

* The telegram was with reference to the performance of the symphony at a concert of the Russian Musical Society in Petrograd, December 7, 1878.—P. H.

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Prelude to Act III., Dance of the Apprentices, Procession of the Master Singers, and Song of Greeting to Hans Sachs, from "The Master Singers of Nuremberg" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Die Meistersinger von Nürnberg," a musical comedy in three acts, text and music by Wagner, was performed for the first time at the Royal Court Theatre, Munich, June 21, 1868. Hans Sachs, Betz; Pogner, Bausewein; Beckmesser, Hölzel; David, Schlosser; Walther, Nachbaur; Eva, Mathilde Mallinger; Magdalene, Mme. Diez. Hans von Bülow conducted.

The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886. Hans Sachs, Fischer; Pogner, Staudigl; Beckmesser, Kemlitz; David, Krämer; Walther, Stritt; Eva, Auguste Krauss (Mrs. Seidl); Magdalene, Marianne Brandt. Anton Seidl conducted.

The idea of the opera occurred to Wagner at Marienbad in 1845. The libretto was completed at Paris in 1861. In 1862 he worked on the music. The score was completed on October 21, 1867.

The selections are scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, Glockenspiel, and the usual strings.

The Prelude to act iii. begins with a slow passage for 'cellos—a theme associated with Sachs in the opera. The second phrase is treated in a semi-fugal manner by the strings. This passage, etwas gedehnt (Un poco largo), G minor, 4-4, is followed by a solemn passage in G major. It is the choral song of greeting to Sachs, sung by the crowd as he appears to judge in the singing contest at the end of the act. This choral is played in harmony by horns, bassoons, trumpets, trombones, and tuba. The strings interrupt it with dreamy measures based on phrases from Sachs's cobbler song and the Sachs motive. Flutes and clarinets are added. The violins remember Walther's Spring Song in the first act. The second half of the choral is given out by wind instruments. Then the orchestra develops the Sachs motive, and at the end of a diminuendo there is a reference to the cobbler's song.

Dance of the Apprentices, act iii., scene 5, B-flat major, moderate waltz time (the meadow on the banks of the Pegnitz where the singing contest will take place). Trills for wood-wind, then for violins and violas against ascending scale passages lead to the St. John's Day motive (violins with a background of trills for wood-wind). Then comes the Apprentice's Waltz (Ländler). It is a series of seven-measure phrases. This theme is worked with varied instrumentation, and it alternates with a broader theme. A climax is followed by a return of trills which lead to a passage, Moderato, C major, 4-4, in which the

theme of the Master Singers' March is made the subject for development. The Master Singers fall into line for the procession and the full orchestra plays the march. (The familiar theme begins the Prelude to the opera.) A short and lively passage during which Sachs is recognized by the throng leads to a repetition of the choral greeting to him by the full orchestra (G major). This is here followed by a return of the last fourteen measures of the Prelude to the act with three closing measures added by way of final cadence.

"Good Friday Spell," from "Parsifal" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Materna was Kundry; Winkelmann, Parsifal; Scaria, Gurnemanz, in the original cast. Levi conducted.

The first performance in the United States was at the Metropolitan Opera House (Mr. Heinrich Conried, director), New York, December 24, 1903. Mr. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

The first performance in Boston was in English—the first performance in English on any stage—at the Tremont Theatre by Mr. Henry W. Savage's company, October 17, 1904. Mr. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Titurel, Robert K. Parker; Klingsor, Homer Lind.

The first performance in German in Boston was on March 7, 1905, at the Boston Theatre by the Metropolitan Opera House Company of New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

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The *Charfreitagszauber* (Good Friday Spell) is at the end of scene 1 of act iii. Gurnemanz, now a very old man, is living as a hermit in a rude hut at the edge of a forest. The scene represents a meadow dotted with flowers. Gurnemanz comes out of the hut at the left, for he has heard a groaning, as from a beast in pain. He finds Kundry half-dead, in lethargic sleep. He awakens her, and she can say only: "To serve! To serve!" She goes for water, and, while she is kneeling by a spring, she sees some one coming by a forest road. 'Tis a knight clad in black armor, with visor down, who holds the sacred spear and a buckler. He says nothing at first, not even in reply to the old man, until the latter reminds him that it is Good Friday. Then he plants the spear in the ground, raises his visor, takes off the helmet, and prays before the lance. Gurnemanz recognizes the fool whom he had rudely dismissed from the temple. Parsifal knows him, and tells him vaguely of his wanderings. Now he is in search of a lamentation that he once heard without understanding. There is sore need of his presence, Gurnemanz replies, for Titurel has died, Amfortas will not perform the duties of Grail-warder, and the holy vessel is no more revealed. "And it is I," cries Parsifal, "who caused all this distress." He is about to faint, but Gurnemanz supports him and guides him toward the spring. Kundry washes the feet of Parsifal, anoints them with precious oil, and wipes them with the hairs of her head. Gurnemanz puts water on his forehead, blesses him, and salutes him king. Parsifal baptizes Kundry, and then he looks with delight at the forest and the meadow.

(We use here the translation of Wagner's text that has been published in the programme books of these concerts.)

PARSIFAL: How fair the meadow seems to-day! I have, indeed, met with prodigious flowers, that wound themselves yearningly round me up to my head; yet never have I seen stalks, blossoms, and flowers so tender and delicate, nor have they had so childlike-sweet a perfume, nor spoken so lovingly to me.

GURNEMANZ: That is Good Friday's spell, sir.

PARSIFAL: O woe, the highest day of grief! Now should, meseems, all that blooms, that breathes, that lives and lives again, do nought but mourn, alas! and weep?

GURNEMANZ: Thou seest, it is not so. 'Tis the sinner's repentant tears that have to-day besprinkled field and meadow with holy dew; 'tis this has made them so to thrive. Now all creation rejoices on the Saviour's sweet traces, and vows its prayer to Him. Himself upon the cross it cannot behold; so it looks up to redeemed Man; he feels himself free from the terror and horror of sin, clean and whole through God's love-sacrifice. Now, the stalks and flowers in the meadow notice this, that the foot of Man does not tread them down to-day, but that, as God with heavenly patience, took compassion on and suffered for him, so, too, does Man, with pious graciousness, spare them with gentle step. Therefore does all creation that now blooms, and soon shall die, give thanks, while Nature, freed from sin, to-day doth earn her day of innocence.

Kundry has slowly raised her head, and, with face bathed in tears, looks at Parsifal. "You weep," says Parsifal. "See, the meadow smiles." He kisses her on the forehead, and thus the first act of his mission as redeemer is accomplished. And now bells sound mournfully from afar. Gurnemanz and Kundry robe Parsifal, and they set out for Montsalvat.

When Gurnemanz blesses Parsifal and salutes him king, trumpets, horns, and trombones play the Parsifal-motive, which is developed into an imposing period, and ends with the Grail theme intoned by the whole orchestra fortissimo. A series of chords leads to the motives of Baptism and Faith.

When Parsifal turns slowly toward the meadow, a hymn of tender thanksgiving arises from the orchestra. The melody is played by oboe and flute, while muted strings sustain. In the development of this theme occur several figures and motives,—Kundry's sigh, the Holy Supper, the spear, the Grail harmonies, the complaint of the flower-girls, which are all finally absorbed in the Good Friday melody. This pastoral is interrupted suddenly by the distant sound of bells.

Overture to the Opera "Tannhäuser" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets,

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two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
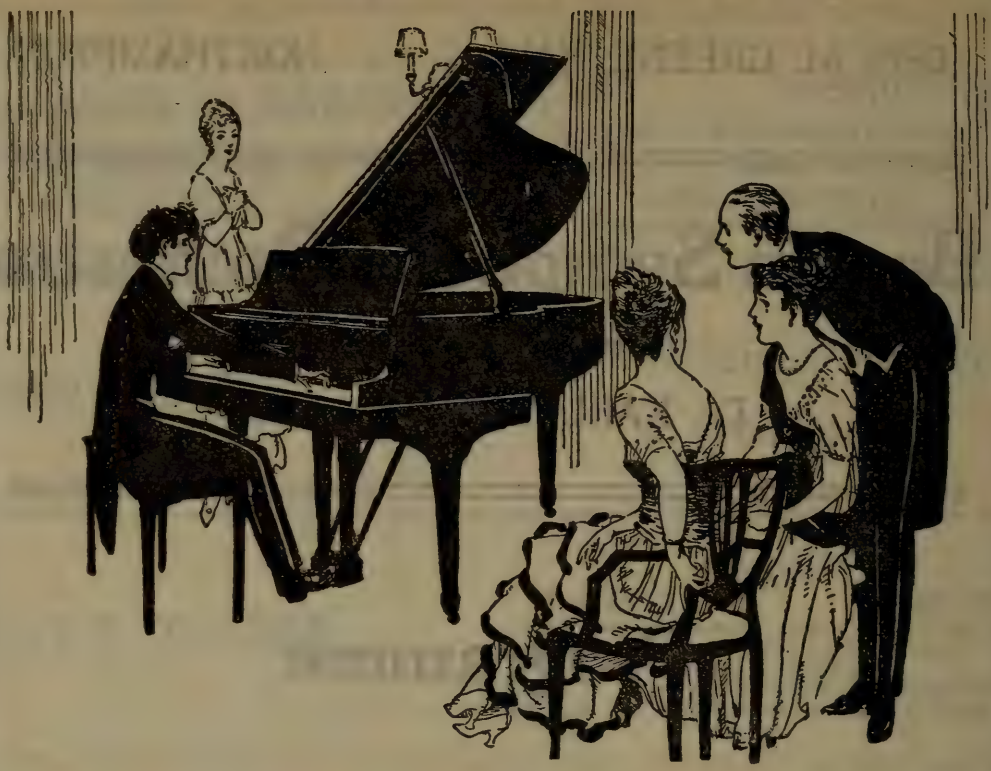


WEDNESDAY EVENING, OCTOBER 27

AT 8.00

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Koessler, M.
Hoffmann, J.
Schmidt, E.
Rissland, K.
Theodorowicz, J.

Mahn, F.
Tak, E.
Bak, A.
Ribarsch, A.
Traupe, W.
Baraniecki, A.
Goldstein, H.
Sauvlet, H.

Habenicht, W.
Fiumara, P.
Fiedler, B.
Spoor, S.
Berger, H.
Sülzen, H.
Goldstein, S.
Fiedler, A.

Grünberg, M.
Kurth, R.
Pinfield, C.
Gunderson, R.
Gerardi, A.
Gewirtz, J.

Violas.

Ferir, E.
Wittmann, F.
Werner, H.
Schwerley, P.
Gietzen, A.
Berlin, W.
v.Veen, H.
Kautzenbach, W.

Van Wynbergen, C.
Blumenau, W.

Violoncellos.

Warnke, H.
Malkin, J.
Keller, J.
Nagel, R.
Barth, C.
Nast, L.
Belinski, M.
Folgmann, E.
Steinke, B.
Warnke, J.

Basses.

Kunze, M.
Gerhardt, G.
Agnesy, K.
Jaeger, A.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.
Mueller, F.

Bass Clarinet.
Stumpf, K.

Contra-Bassoon.
Mosbach, J.
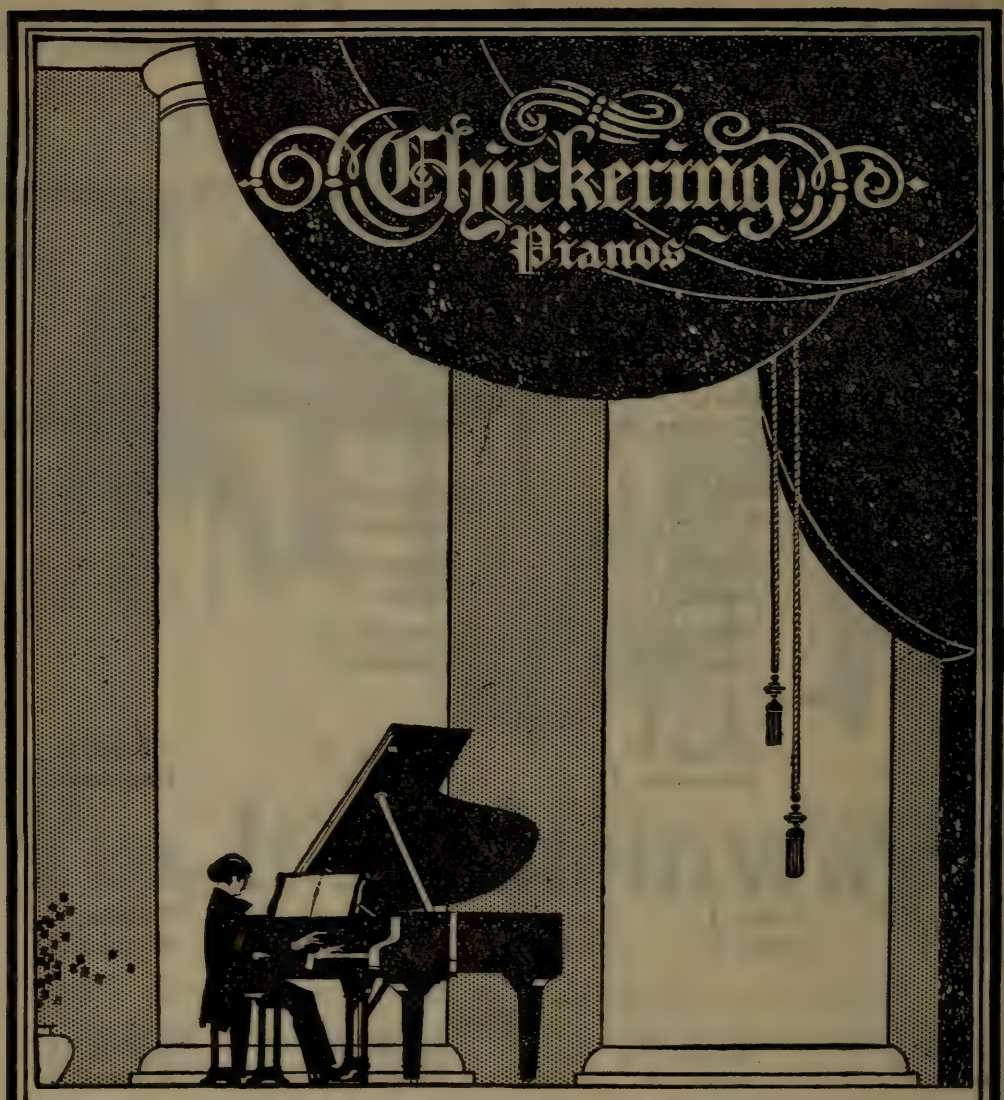
Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
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Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

WEDNESDAY EVENING, OCTOBER 27

AT 8.00

PROGRAMME

Beethoven Symphony in C minor, No. 5, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Bizet Suite, "L'Arlésienne," No. 1. Music to Alphonse Daudet's Play

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

Wagner "A Siegfried Idyl"

Liszt Symphonic Poem, No. 3, "Les Préludes" (after Lamartine)

There will be an intermission of ten minutes after the symphony

Symphony No. 5, in C minor, Op. 67 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–06,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, —"and for this reason a statement to be doubted," as Bülow said,— that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna,*' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

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"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning

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to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy Concert as early as November 27, 1841.

Suite No. 1, from "L'Arlésienne" Georges* Bizet

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh,"† an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly,‡ a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872.§ The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

† "Djamileh" was produced for the first time in this country, it is believed, at the Boston Opera House, February 24, 1913. Djamileh, Mme. Weingartner; Haroun, Mr. Laffitte; Splendiano, Mr. Giaccone; Marchand d'Esclaves, Mr. Bourquin. Felix Weingartner conducted. It is stated that there was some sort of a performance at a music school exhibition in New York before the production in Boston.

‡ This Mme. Prelly was the Baroness de Presles (born de Pomeyrac). She made her début at the Opéra-Comique, Paris, on February 7, 1872, as Zerlina in "Fra Diavolo." "Her beauty, especially in the second act (where she disrobed before the looking-glass), gave her a chance of success." Soon after she appeared in "Djamileh," she went to the Bouffes, and still later to the Folies-Dramatiques. She became a widow, left the stage, and married a brother of the painter Detaille. She was called the Voiceless Venus. There were rude songs about her. One of them is quoted in Georges Duval's "L'Année Théâtrale," (Vol. III.). Apropos of her appearance in Hervé's operetta "La Belle Poule" (Folies-Dramatiques, December 30, 1875), Duval writes:—

"Elle a des notes de fausset,
Mais une corpulence auguste.
—De fausset?
—Juge.
Lors Nazet:
—Elle dit si faux! que c'est juste."

§ This date is given by contemporary journals. The date in the Archives of the Société des Auteurs is September 30.

Bartet. The play was not liked, and there were only fifteen performances according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

The orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.* Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now

* Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*. Léopold Dauphin thinks that the orchestra numbered forty players.

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by Anthony Choudens, now by Bizet, and now by Guiraud.* For this orchestra Bizet wrote his original score. The conductor was Constantin.†

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed! it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoked loud applause in the last scenes."

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Melster and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897.

The first performance of this play in French and with Bizet's music in the United States was at the Boston Opera House, March 6, 1913.

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Fréderi, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.‡ Fréderi is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Fréderi hurls him-

* Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

† Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

‡ And so it was with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

self from the garret window of the farm-house and dashes his skull against the pavement of the court.

As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Fréderi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

Prelude.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, English horn, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Réi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil-Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Turenne.* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men:—

De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it:—

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music, see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.



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De bon matin
J'ai rencontré le train
De trois grands rois dessus le grand chemin.

Venaient d'abord
Des gardes du corps,
Des gens armés avec trente petits pages,
Venaient d'abord
Des gardes du corps,
Des gens armés dessus leur justaucorps.

Sur un char
Doré de toutes parts,
On voit trois rois modestes comme d'anges;
Sur un char
Doré de toutes parts,
On voit trois rois parmi les étendards.

This Noël is prominent as march and as chorus in the third act of the piece.

Variations follow the singularly frank and sonorous exposition of this theme.

I. C minor. A smooth and flowing variation for flute, clarinet, cor anglais, bassoons.

II. C minor. A livelier variation for full orchestra, at first pianissimo, sharply rhythmed, and with an effective use of the snare-drum.

III. C major. Variation for two horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.

The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, andante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and English horn.

The theme of Fréderi serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here

is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

ADAGIETTO.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar. It is impossible to preserve in English the exquisite simplicity and flavor of Daudet's prose; his lines must suffer a sea-change.

BALTHAZAR.
God keep you, Renaud!

MÈRE RENAUD.
Oh! O my poor Balthazar.

BALTHAZAR (*in a low voice*).
It's my fault. I knew you were coming. I should not have stayed.

MÈRE RENAUD.
Why not? To keep your oath? Bah! that is not worth the trouble. God himself has not wished that we should die without a meeting, and for this he put love in the hearts of those children there. And, after all, he owes us this as a reward for our bravery.

BALTHAZAR.
Yes, there was need of courage. Leading my beasts, I sometimes saw the smoke of your dwelling, and it seemed to make a sign to me: "Come! She is here!"

MÈRE RENAUD.
And when I heard your dogs bark, and I recognized you and your great cape afar off, it took all my strength to keep me from running toward you. And now, at last our trouble is at an end, and we can look on each other without blushing. Balthazar!

BALTHAZAR.
Renaud!

MÈRE RENAUD.
Would you be ashamed to kiss me now, all old and wrinkled by years as I am?

BALTHAZAR.
Oh!

MÈRE RENAUD.
Well, press me close to your heart. For fifty years I have owed you this kiss of friendship.

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Carillon.*

E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farm-house is in full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.† There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

"A Siegfried Idyl." Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now

* "Carillon," formerly "quadrillon," a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Parémologie Musicale de la Langue Française" (Paris, 1862), and J. D. Blavignac's "La Cloche" (Geneva, 1877), pp. 147–154. The old terms for sounding three bells were "treseler, tresiller, triboler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1485 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1825 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to ironical words of a scurvy nature. (See Desrat's "Dictionnaire de la Danse," Paris, 1895.)

† But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday, in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.

growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii, p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich. The Wesendoncks were present. "The musicians were excellent," says Richter, "and the music sounded magnificently." The musicians arrived at Lucerne, December 24. Wagner conducted the rehearsal that afternoon in the hall of the Hôtel du Lac. Christmas in 1870 fell on a Sunday, and early in the morning the musicians arrived at Wagner's villa in Triebschen. In order that the performance might be a complete surprise to Cosima, the desks were put quietly in position on the stairs, and the tuning was in the large kitchen. The little orchestra took its place on the stairs, Wagner, who conducted, at the top, then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and double-bass. The conductor could not see the 'cello and bass, but the performance was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Hans Richter, who also played the trumpet), one violoncello, one double-bass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter says he borrowed a trumpet for the few measures given it from a bandsman. In order not to excite the suspicion of Cosima, he went daily to practise the trumpet in the barracks, which were then empty. "These daily excursions and several trips to Zürich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly. The highly successful performance of the Idyl put an end to this misunderstanding."

The performance began punctually at 7.30 A.M. The children called the Idyl "the stairs music." The Idyl was repeated several times in the course of the day, and in the afternoon the musicians played Beethoven's Sextet without the Variations.

The Idyl was performed at Mannheim, December 20, 1871, in private under the direction of Wagner. It was performed March 10, 1877, in the Ducal Palace at Meiningen by the Ducal Court Orchestra, and

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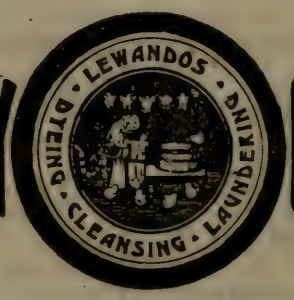
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Wagner conducted. The score and parts were published in February, 1878.

Siegfried was born while the composition of the music-drama "Siegfried" was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns enstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.
Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."* The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^me^ Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,† pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

† Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.



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fatal breath dissipates its fair illusions whose fell lightning consumes, its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waöz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

Mr. C. A. Barry thus answers the question, "Why was Liszt obliged to invent a new term of designation for works of a symphonic character?"

"It may be explained that finding the symphonic form, as by rule established, inadequate for the purposes of *poetic* music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and, for the new art-form thus created, was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped; and the necessity of so doing is apparent. Hence he has been charged with formlessness. In justification, therefore, of his mode of procedure, it may be pointed out to those of his critics who regard every divergence from established form as tending to formlessness, that the form which he has devised for his Symphonic Poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent.

"The former may be described as consisting of (1) the exposition of the principal subjects; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressible development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consist-

Miss CLARA E. MUNGER
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ency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed.

"In listening to Liszt's Symphonic Poems it should be borne in mind that it is essentially 'poetic' or 'programme' music that we have to deal with, and, at the same time, that this class of music, as represented by different composers, exists in very varied degrees. Art has been thus tersely categorised by Mr. Theodore Watts. 'All art,' he says, 'is divisible into two kinds: (1) that which is primarily symbolical, and is defined by the Eastern mind, through Zoroaster, as "apparent pictures of unapparent realities"; (2) that which is dramatic or imitative of nature, and defined by the Western mind, through Goethe, as "Simple Representation."' Such a definition seems as applicable to musical as to plastic art. In the first class may be placed all 'absolute' or 'abstract' instrumental music, for which every listener may devise a 'programme' for himself, though none be avowedly provided by the composer. In the second class we would place such music as comes directly under the denomination of 'descriptive.'

"Following the precedent of Bach in his capriccio, 'Sopra la Lontananza del Frata (*sic*) dilettissimo,' which has often been quoted as an early instance of 'programme' music and of Beethoven in his 'Pastoral' Symphony (to mention but two salient examples of a happy combination of the symbolical with the descriptive), it may be said of Liszt that he has chosen a middle course. At the same time, while laying a far greater stress upon the necessity of an avowed poetic basis than did either of these masters, he has kept the 'imaginative' and the 'symbolical' far more closely in view than the 'imitative' and the realistically 'descriptive.'"

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Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, JANUARY 17

AT 8.15

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Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.
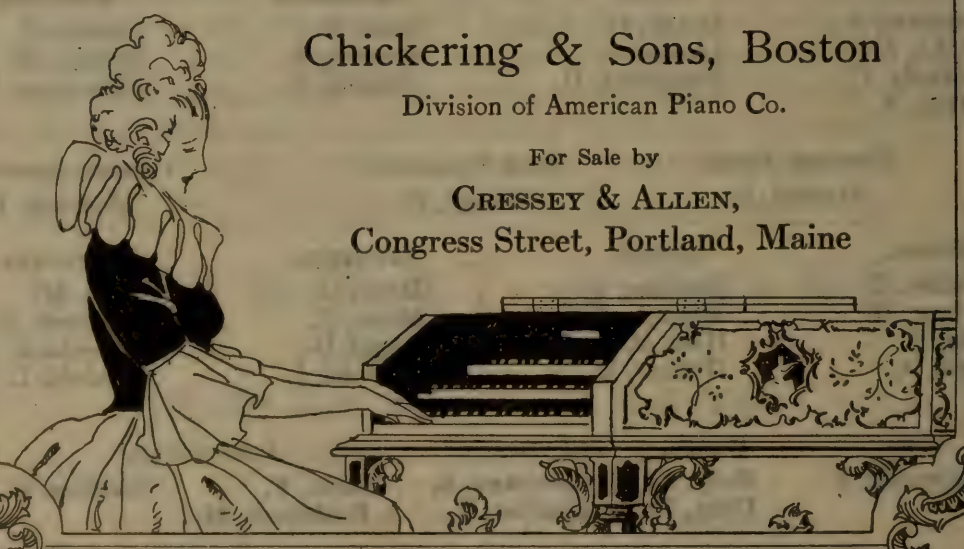
Tuba.	Harps.	Tympani.	Percussion.	
Mattersteig, P.	Holy, A.	Neumann, S.	Zahn, F.	Gardner, C.
	Cella, T.	Kandler, F.	Burkhardt, H.	

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Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

MONDAY EVENING, JANUARY 17

AT 8.15

PROGRAMME

Beethoven Symphony in C minor, No. 5, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Carpenter Suite, "Adventures in a Perambulator"
First time here

I. En Voiture.
II. The Policeman.
III. The Hurdy Gurdy.
IV. The Lake.
V. Dogs.
VI. Dreams.

Rheinberger . . Concerto in F major, for Organ, Three Horns, and Strings, Op. 137

I. Maestoso.
II. Andante.
III. Finale: Con moto.

SOLOIST

Mr. WILL C. MACFARLANE, Organist

There will be an intermission of ten minutes after the symphony

Symphony No. 5, in C minor, Op. 67 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–06,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, —"and for this reason a statement to be doubted," as Bülow said,— that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna,*' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

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"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.



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louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm,

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makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy Concert as early as November 27, 1841.

Suite, "Adventures in a Perambulator," John Alden Carpenter

(Born February 28, 1876, at Park Ridge, Ill.; now living in Chicago.)

The composition of this suite was begun in July, 1914, and completed in December of that year. The suite was performed for the first time at the concerts of the Chicago Symphony Orchestra, Frederick Stock conductor, March 19, 20, 1915. There were performances by the same orchestra, October 22, 23, 1915.

The first performance in New York was by the New York Symphony Orchestra, Walter Damrosch conductor, November 5, 1915.

The first performance in Boston was by the New York Symphony Orchestra, Walter Damrosch conductor, November 16, 1915.

The suite is scored for these instruments: three flutes (the third interchangeable with a piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two xylophones, Glockenspiel, bells, harp, celesta, pianoforte, and the usual strings.

This programme is printed as preface to the score:—

I.

En Voiture!

Every morning—after my second breakfast—if the wind and the sun are favorable, I go out. I should like to go alone, but my will is overborne. My Nurse is ap-



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pointed to take me. She is older than I, and very powerful. While I wait for her, resigned, I hear her cheerful steps, always the same. I am wrapped in a vacuum of wool, where there are no drafts. A door opens and shuts. I am placed in my perambulator, a strap is buckled over my stomach, my Nurse stands firmly behind,—and we are off!

II.

The Policeman.

Out is wonderful! It is always different, though one seems to have been there before. I cannot fathom it all. Some sounds seem like smells. Some sights have echoes. It is confusing, but it is Life! For instance, the Policeman;—an Unprecedented Man! Round like a ball; taller than my Father. Blue—fearful —fascinating! I feel him before he comes. I see him after he goes. I try to analyze his appeal. It is not buttons alone, nor belt, nor baton. I suspect it is his eye and the way he walks. He walks like Doom. My Nurse feels it too. She becomes less firm, less powerful. My perambulator hurries, hesitates, and stops. They converse. They ask each other questions,—some with answers, some without. I listen, with discretion. When I feel that they have gone far enough, I signal to my Nurse, a private signal, and the Policeman resumes his enormous Blue March. He is gone, but I feel him after he goes.

III.

The Hurdy-Gurdy.

Then suddenly there is something else. I think it is a sound. We approach it. My ear is tickled to excess. I find that the absorbing noise comes from a box—something like my music-box, only much larger, and on wheels. A dark man is turning the music out of the box with a handle, just as I do with mine. A dark lady, richly dressed, turns when the man gets tired. They both smile. I smile too, with restraint, for music is the most insidious form of noise. And such music! So gay! I tug at the strap over my stomach. I have a wild thought of dancing with my Nurse and my perambulator—all three of us together. Suddenly, at the climax of our excitement, I feel the approach of a phenomenon that I remember.

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It is the Policeman. He has stopped the music. He has frightened away the dark man and the lady with their music-box. He seeks the admiration of my Nurse for his act. He walks away, his buttons shine, but far off I hear again the forbidden music. Delightful forbidden music!

IV.

The Lake.

Sated with adventure, my Nurse firmly pushes me on, and before I recover my balance I am face to face with new excitement. The land comes to an end, and there at my feet is the Lake. All other sensations are joined in one. I see, I hear, I feel, the quiver of the little waves as they escape from the big ones and come rushing up over the sand. Their fear is pretended. They know the big waves are amiable, for they can see a thousand sunbeams dancing with impunity on their very backs. Waves and sunbeams! Waves and sunbeams! Blue water—white clouds —dancing, swinging! A white sea-gull floating in the air. That is *My Lake!*

V.

Dogs.

We pass on. Probably there is nothing more in the World. If there is, it is superfluous. *There IS.* It is Dogs! We come upon them without warning. Not *one* of them,—all of them. First, one by one; then in pairs; then in societies. Little dogs, with sisters; big dogs, with aged parents. Kind dogs, brigand dogs, sad dogs, and gay. They laugh, they fight, they run. And at last, in order to hold my interest, the very littlest brigand starts a game of "Follow the Leader," followed by all the others. It is tremendous!

VI.

Dreams.

Those dogs have gone! It is confusing, but it is Life! My mind grows numb. My cup is too full. I have a sudden conviction that it is well that I am not alone. That firm step behind reassures me. The wheels of my perambulator make a sound that quiets my nerves. I lie very still. I am quite content. In order to think more clearly, I close my eyes. My thoughts are absorbing. I deliberate upon my Mother. Most of the time my Mother and my Nurse have but one identity in my mind, but at night or when I close my eyes, I can easily tell them apart, for my Mother has the greater charm. I hear her voice quite plainly now, and feel the touch of her hand. It is pleasant to live over again the adventures of the day —the long blue waves curling in the sun, the Policeman who is bigger than my Father, the Music-box and my friends, the Dogs. It is pleasant to lie quite still and close my eyes, and listen to the wheels of my perambulator. How very large the world is! How many things there are!

* * *

The following analysis was contributed by the composer to the programme book of the Chicago Symphony Orchestra:—

I. En Voiture. The first movement is in the nature of a short prologue, introducing the "principal characters," viz.: "My Nurse," "My Perambulator," and "Myself." The themes representing these ideas reappear constantly throughout the composition in varying form. "My Nurse" announces herself promptly a the beginning of the first movement by means of two violoncellos, soli. This soo is followed by the first appearance of the "Perambulator" motive in the celesta and strings, over which, almost immediately, the first flute announces the ingenious idea, a descending scale, which stands for "Myself."

II. The Policeman. A few introductory measures, suggesting an interested and hurrying perambulator, are followed by the "Policeman," who makes himelf known in flutes and clarinets over a pizzicato accompaniment. After a short development, this is followed by a sort of "Intermezzo," which is intended to sugest the conversation between the Policeman and the Nurse, the remarks of the fomer being voiced in a solo bassoon, and the responses of the latter in four solo vilins, *divisi*. The conversation is interrupted by the "private signal"—sounded by a muted trumpet *ff*, over an agitated suggestion of the perambulator theme in celesta and piano. The first part of the movement is then, in substance, repeated.

III. The Hurdy-Gurdy. There is no new material in this movement Bits of familiar masterpieces are heard on the "Hurdy-Gurdy" (two xylophoes and

harp) with excited interjections by "Myself" and "Nurse." We all "dance together" to a little valse based on the "Perambulator" theme. The remainder of the movement requires no analysis.

IV. The Lake. The only themes necessary to mention, as belonging to this movement, are the first, suggesting the "little waves," allotted to the flute, and another, suggestive of the large and amiable ones, which is heard in the strings and the horns.

V. Dogs. The woodwind bear most of the burden of furnishing descriptions of dogs, in various themes and snatches of themes, which it would not be of interest to quote. "Ach Du Lieber Augustin" may be detected in the "melée" as well as "Where, Oh, Where Has My Little Dog Gone?" A variation of the last is used toward the end of the movement as the theme of a short fugue in the woodwind, suggesting dogs playing "Follow the Leader."

VI. Dreams. A résumé of all the preceding "excitements." It may be worth while simply to call attention to the softened and broadened version of the original "Nurse" theme, which here represents "My Mother," and also to the final "berceuse,"-which is made up in part of the "Child" theme over an accompaniment drawn from the "Perambulator" motive.

*
* *

The programme book of the Chicago Symphony Orchestra, ably edited by Mr. Felix Borowski, contained the following biographical sketch:—

"The composer of this Suite studied music under the superintendence of Bernard Ziehn and, for a short period, of Sir Edward Elgar. Previous to that, however, he had received instruction from his mother, a pupil in singing of Marchesi and of William Shakespeare of London. He had also been taught piano playing by Amy Fay and W. C. E. Seeboeck. Having graduated at Harvard University in 1897—he was a pupil there of Prof. Paine—Mr. Carpenter entered his father's business in Chicago—George B. Carpenter and Company are dealers in railroad and vessel supplies—the same year, becoming vice-president of it in 1909.

"Although Mr. Carpenter has made more numerous contributions to the literature of music with vocal rather than with instrumental forms, there must be mentioned, as an important example of his work in the latter branch of composition, a sonata for piano and violin which, produced in 1912, has been performed in many cities of America. It was heard for the first time at a concert of American works given by the Schola Cantorum at Aeolian Hall, New York, December 11, 1912. The songs by Mr. Carpenter which first brought his name before the public were a set of eight, published at the end of 1912: 'A Cradle Song'; 'Bid Me to Live'; 'Don't Ceare'; 'Go, Lovely Rose'; 'Little Fly'; 'Looking-Glass River'; 'The Cock Shall Crow' and 'The Green River.' Even more widely disseminated than these has been 'Gitanjali,' a set of six songs with texts by Rabindranath Tagore. The series

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was originally composed for voice and pianoforte, but in 1914 Mr. Carpenter arranged the piano parts of the songs for orchestra, and in their orchestral form they were produced—with Miss Lucile Stevenson as the vocalist—at a concert of American compositions given by the Chicago Symphony Orchestra, with Glenn Dillard Gunn conducting, at Orchestra Hall, Chicago, April 27."

Mr. Carpenter's violin sonata has been played here by Mr. and Mrs. David Mannes, February 4, 1913, and by Albert Spalding and André Benoist, November 3, 1915.

ENTR'ACTE.

THE SYMPHONIC SENSE.

(From the London *Times*.)

The subjects of the two papers read by Dr. W. H. Hadow and Mr. E. J. Dent before the musical subsection of the Historical Congress have at first sight little connection with one another. The Church music of English composers under the Tudors and Italian opera of the eighteenth century might have been chosen, if anything more than the offers of the readers governed their choice, with the object of representing two entirely different aspects of historical musical development pursued in different times and countries under wholly different conditions and in accordance with different ideals.

The points of view of the readers, too, differed considerably. Dr. Hadow dealt with such men as Tye, Robert Whyte, Tallis, and Byrd, almost entirely as they were concerned with the music of the Latin Church Offices and drew interesting deductions as to the artistic individualities of the composers, illustrating their characteristics by examples of their works sung by members of the Westminster Cathedral choir under the direction of Dr. R. R. Terry. Most of the examples were works which were recently discussed in these columns in connection with the music for Holy Week and Easter just past. Thus, the main point was to induce people to appreciate the individual excellence of certain great artists and only incidentally to note that they have features in common which can be recognized as forming a distinct type. Mr. Dent's study of the Italian opera composers of the eighteenth century concentrated upon the type, only referring by the way to individuals. His main contention was that in establishing the aria form in opera the Italian composers who followed Alessandro Scarlatti were discovering means of pure musical expression under cover of the voice and of the opera which eventually were transferred to the instrumental

sonata. They have therefore an importance for musical historians over and above their own intrinsic worth.

Yet a listener to both papers might find one parallel between the two cases, in spite of all the divergence of subject matter and of view. One can hardly hear the music of the later Church composers without realizing that they were feeling their way towards a kind of expression which was ever more definitely musical, and the more it found satisfaction in its musical quality the less did it base its existence upon the words with which it was connected. It was this search for independence which the theologians of the Reformation, Cranmer especially, sought to check, and, as Dr. Hadow pointed out, failed in a large measure to check, by the issue of regulations for the music of the reformed service. The remarkable "rosalia" in the bass part of Byrd's "Haec Dies," which was one of the most striking examples sung by the Westminster Choir, is symptomatic of the attempt to establish definite principles of musical form which give music a self-sufficing justification. The rich harmonic coloring of Tallis's "In jejunio et fletu" shows the impulse at work in another direction, and the setting by Robert Whyte of the "Initial Letters" to the Lamentations of Jeremiah is one of the most illuminating signs of the trend of events.

Of this last, the practice of setting a letter of the Hebrew alphabet to music consistent in feeling with that associated with the text following it, Dr. Hadow remarked that it showed the *naïveté* and simplicity of the time, since composers of whatever nation apparently felt no hint of incongruity in expending musical expression upon a letter of the alphabet. But need we feel any incongruity? Modern musicians, who are used to the instrumental use of voices without words frequently introduced for the purposes of color, are scarcely likely to feel any. The settings of the Initial Letters have precisely the effect of *ritornelli*, or musical introductions familiar in every species of song with instrumental accompaniment, which have the function of suggesting the feeling or creating an atmosphere in terms of music alone before the literary interest is begun. Whyte and others who set the Lamentations, having no instruments, did this with voices. Only quite recently composers have reverted to the use of voices for the same purpose. We have the example of the vocal overture to Mascagni's "Zanetto," to name an instance from opera, and the humming choral interludes in

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Mr. Vaughan Williams's Fantasia upon Christmas Carols is an effective instance which will occur readily to those who have attended recent concerts in London. The really remarkable thing about Whyte and his contemporaries is that while they were constantly engaged in setting liturgical words to music the instinct for pure music, what may be called the "symphonic sense," should have become sufficiently developed in them to make it possible for them to mould these vocal *ritornelli* into consistently expressive forms.

The fact that they were continually setting and resetting the same words, the various parts of the Liturgy, drove them towards this independent attitude. It is natural that when words are new to a composer's mind and likely to be so to his hearers they should exercise a greater hold upon him than when they are thoroughly familiar, both by themselves and in association with the music of other composers. The words of the Latin offices were so familiar that, as Dr. Hadow reminded his hearers, there was a tendency among the English Tudor composers to take some of them for granted; and the incomplete settings of the Credo, of which Tye's "Euge Bone" remains a salient example, are evidences to that effect. The worshippers might be expected to know what was going on; the musician need not trouble to make each detail of the text clear, but taking his general mood from the character of the subject, whether it were the Lamentations or the Credo, he tended more and more to develop his theme upon purely musical lines.

Now this was just the position which Mr. Dent indicated as that of the Italian composers of opera in the middle of the eighteenth century, when Metastasio reigned as the provider of operatic libretti. His dramas, it was pointed out, were set over and over again by many composers until they became perfectly familiar to audiences, who thus came to an opera that was new as regards its music with a complete knowledge of every dramatic situation and having practically got the words by heart. The composer had nothing to explain; he was free to develop his music in a self-contained scheme, merely taking from the words an initial suggestion for its feeling. It may not increase our respect for the composers of this period to realize that, with such an opportunity and with an almost unparalleled output of effort, they have still left very little which the world has thought it worth while to remember for its own sake. In that they compare unfavorably with their English predecessors who wrote for the Church two hundred years before. Yet Mr. Dent and others (he alluded to Mr. Donald Tovey's essay showing the classical concerto to be an instrumental development of the aria) have proved that they did make very important advances towards establishing principles of musical form, contrast of subjects, of keys, the means of balancing one episode against another and developing one idea out of another. While ostensibly they wrote operas they made experiments towards the evolution of the symphony. Gluck was

an operatic Cranmer, and the famous preface to "Alceste" is comparable to the directions issued by that prelate in 1544 for the simplification of Church music. Dr. Hadow mentioned that the latter were only very partially observed; Mr. Dent might have added the same of Gluck's manifesto, for Gluck himself never carried out to the letter the subordination of music to the drama which it advocated.

Concerto in F major for Organ, String Orchestra, and Three Horns, Op. 137 Joseph Rheinberger

(Born at Vaduz, in Liechtenstein, March 17, 1839; died at Munich, November 25, 1901.)

Rheinberger composed many pieces for the organ: two concertos, this one in F major and one in G minor, Op. 177 (for organ, strings, two horns, trumpets, and drums); at least twenty sonatas; a suite for organ, violin, and violoncello, with orchestra, Op. 149; pieces for organ and violin or oboe or 'cello; and pieces, trios, fughettas, "character" pieces, "meditations," etc.

The Concerto in F major was first played by Mr. Horatio Parker, now Professor Parker of Yale University, at a concert of the Royal Music School in the Odeon, Munich, in 1884. Mr. Parker was at the time a pupil of Rheinberger at the school. Professor Parker writes:



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I. Moderato, F major, 4-4.
II. Andante, D-flat major, 6-8.
III. Finale: Con moto, F major, 2-2.

It has been said that the composer's intention in using an orchestra of strings and horns was to bring the reeds of the organ "into high relief and to keep the solo instrument at all times in the foreground. The chief theme of the first movement is like an intonation of the Magnificat. There is a use of this theme in the second movement." The Finale has a cadenza, and certain organists have substituted their own for Rheinberger's. Mr. Middelschulte, playing the concerto at a concert of the Chicago Symphony Orchestra at Chicago, February 3, 4, 1899, made use of about sixteen measures of the Rheinberger cadenza, and introduced the theme of the first movement in the chimes.

Mr. Goodrich played this concerto at a concert of the Boston Symphony Orchestra, in Boston, December 28, 1907.

*Franz Lachner was born in 1803. He died in 1890.

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Seydel, T.
Huber, E.
Ludwig, O.
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Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
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Battles, A.			

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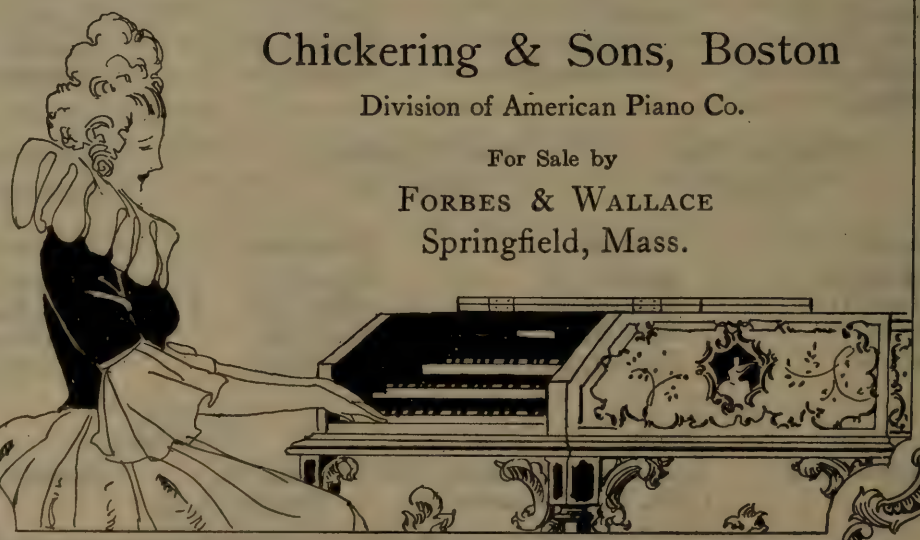
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Tschaikowsky . . . Symphony No. 5, in E minor, Op. 64

I. Andante.
II. Andante cantabile, con alcuna licenza.
III. Valse: Allegro moderato.
IV. Finale: Andante maestoso; Allegro vivace.

Rheinberger . . Concerto in F major for Organ, Three Horns, and Strings, Op. 137

I. Maestoso.
II. Andante.
III. Finale: Con moto.

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(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tschaikowsky] could be alone," —I quote from Mrs. Newmarch's translation into English of Modest Tschaikowsky's Life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tschaikowsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, travelling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modest that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mrs. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others,

*This date is given by Modest Tschaikowsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modest's life of his brother, gives the birth date as April 28 (May 10).

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that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July Tschaikowsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mrs. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly to Tschaikowsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Petrograd, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tschaikowsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikoff, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mrs. Kamensky), an overture by Laroche orchestrated by Tschaikowsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year Tschaikowsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mrs. von Meck: "After two per-



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formances of my new symphony in St. Petersburg and one in Prague I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tschaikowsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tschaikowsky was very well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterward at luncheon he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tschaikowsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tschaikowsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."

At the public rehearsal in Hamburg the symphony pleased the musicians; there was real enthusiasm.

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Tschaikowsky wrote after the concert to Davidoff: "The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modest Tschaikowsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. The symphony has also been played in Boston at these concerts on January 1, 1898, December 10, 1898, December 22, 1900, October 18, 1902, April 4, 1908 (when Mr. Wendling conducted it on account of the indisposition of Dr. Muck), April 10, 1909.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tschaikowsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph, taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But, in spite of everything, he thought I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently

strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

* * *

The chief theme of the symphony is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme is announced by clarinet and bassoon, and it is developed elaborately and at great length. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon, and there is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the 'cellos, after which the clarinet sings still another melody, which is developed to a climax,

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in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz. The structure is simple, and the development of the first theme, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound as afar off the theme of the symphony: the gayety is over.

There is a long introduction to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

Concerto in F major for Organ, String Orchestra, and Three Horns, Op. 137 Joseph Rheinberger

(Born at Vaduz, in Liechtenstein, March 17, 1839; died at Munich, November 25, 1901.)

Rheinberger composed many pieces for the organ: two concertos, this one in F major and one in G minor, Op. 177 (for organ, strings, two horns, trumpets, and drums); at least twenty sonatas; a suite for organ, violin, and violoncello, with orchestra, Op. 149; pieces for organ and violin or oboe or 'cello; and pieces, trios, fughettas, "character" pieces, "meditations," etc.

The Concerto in F major was first played by Mr. Horatio Parker, now Professor Parker of Yale University, at a concert of the Royal Music School in the Odeon, Munich, in 1884. Mr. Parker was at the time a pupil of Rheinberger at the school. Professor Parker writes: "The score and parts of the work were printed, but the cadenza was in manuscript. Present at the last rehearsal was old Franz Lachner, a personal friend of Schubert and for many years conductor of the opera at Munich. He was very old,* but very kind and much interested in the concerto."

I. Moderato, F major, 4-4.
II. Andante, D-flat major, 6-8.
III. Finale: Con moto, F major, 2-2.

*Franz Lachner was born in 1803. He died in 1890.

It has been said that the composer's intention in using an orchestra of strings and horns was to bring the reeds of the organ "into high relief and to keep the solo instrument at all times in the foreground. The chief theme of the first movement is like an intonation of the Magnificat. There is a use of this theme in the second movement." The Finale has a cadenza, and certain organists have substituted their own for Rheinberger's. Mr. Middelschulte, playing the concerto at a concert of the Chicago Symphony Orchestra at Chicago, February 3, 4, 1899, made use of about sixteen measures of the Rheinberger cadenza, and introduced the theme of the first movement in the chimes.

Mr. Goodrich played this concerto at a concert of the Worcester County Musical Association, September 30, 1898.

ENTR'ACTE.

MUSICAL WATERWHEELS.

(From the *Pall Mall Gazette* of May 13, 1915.)

The phrase is not mine. I owe it to a distinguished musician who sat next to me during a recent concert, and to whom, if he honors me by reading these lines, I tender sincere thanks. It expresses very vividly a perennial element in music, for which a term was lacking. Man-

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nerisms are another element altogether. Great things can be uttered through a luxurious growth of mannerisms; witness Beethoven, who is perhaps the most mannered of the great classics. Neither is it mere padding, for waterwheels are not necessarily so commonplace. They are the devices that enable composers to "carry on," and in their relative importance to the result achieved lies one of the most searching tests of its value.

Musical waterwheels are of great antiquity. The rhythmic patterns which uncivilized man repeats incessantly as introduction or accompaniment to a song or a war dance are a prehistoric variety of them, and their mesmeric effect in causing a frenzy has not entirely disappeared from some of their successors. The Spanish musician of the people, who thrums a short phrase upon his guitar until his singing companion is inspired to improvisation, supplies another variety. He is indeed an aristocrat of waterwheels compared with the music-hall composer who has nothing better than a couple of chords to "repeat till ready." The Russian singers of folk-tunes are quite aware of their value, and so are the gypsies.

The first appearance of these useful aids in our instrumental music goes back to the polyphonic period. Bach had a whole stream of them at his service. The reason why Bach is on his pinnacle while so many of his contemporaries, whose works the layman finds it difficult to distinguish from his, have vanished into oblivion is that in Bach the patterns really matter very little, while in those others they are often all there is to matter. That is the application of the water test. With the passing of polyphony the patterns began to degenerate, until one of them, known as the Alberi bass, became so irritating that musicians arose in their wrath and destroyed it. For the benefit of those unversed in musical history I may mention that, in the key of C, it meant playing C, G, E, G, in semi-quavers until the harmony changed, and then continuing the same nonsense in another part of the scale.

The Germans, being philosophers, thereupon invented a kind of philosophic waterwheel. The process was this. You took a quantity of patient, unoffending music-paper, and, at certain points, determined by the rules of the game, you set up rest-houses called cadences, which you had to reach in succession with a certain amount of plausibility. If your discourse, by the way, happened to be interesting you were called bold and original. If it was merely stodgy you were called scholarly and conscientious, but for quite a long time it was a "foul" to shift the cadences. The German theorists called the drearier parts of the



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journey "gang," which is very like jog-trot. And the relative importance of "gang" is another application of the water test.

The waterwheel is as ubiquitous as ever in modern music. The Russians, inspired by the repetitions in their folk-tunes, have reduced it to a simple convention, which consists in repeating every two bars. Debussy caught it from them, and at a certain period of his development two bars of consecutive major thirds were certain to be spun out to four, but that is passed now, and he has found other waterwheels. The minor lights of the Schola Cantorum have evolved some rather exasperating specimens. Our own composers, too, are quite familiar with the operation of turning a wheel until something happens. Possibly the most striking exception is Delius. My appreciation does not extend to all his works, but I cheerfully admit that he stands the water test astonishingly well.

There are some modern composers whose works are nothing but waterwheels. Because their particular type of wheel happens to be different from anybody else's, they imagine that one cannot get tired of listening to it. I do not think anything more fatal can happen to a talented young composer than to invent a new and fascinating type of waterwheel. He is almost certain to become hypnotized by it, and keep it running until listeners are so accustomed to it that they pay no more attention than people who live near a real water-mill. A mere rattle is not nearly so insidious. The composer himself grows tired of a jingle or a rattle, but of a waterwheel—never. It needs the exercise of much will-power to stop its running, and will-power is scarce.

Jingle is again another matter. Just as a young writer may be pleased for a moment at an alliteration or a scrap of verse that has crept into his prose, a young composer may be delighted at a purely fortuitous rhythmic salient, and may even repeat it, much as one mechanically repeats a rhyme, but a very little experience is sufficient to undeceive both. It is not of such things that the best music is made. But whereas jingle and the like are intruders, waterwheels, so long as they are assigned their proper functions, are not. They are an integral part of music. The masters, from Bach to Wagner, are all deeply indebted to them. They were masters, not because they scorned to use them, but because with them the waterwheel is a mere adjunct to the house and not a pretext for building. The whole history of music is strewn with the forgotten reputations of those who thought otherwise.

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ORCHESTRAS GREAT AND SMALL.

(From the London *Times*, March 20, 1915.)

Voices have been raised from time to time in protest against the swollen proportions of the modern orchestra. Teachers have tried to persuade their pupils in composition that what was big enough for Beethoven might suffice for the artistic expression of the thoughts of Mr. Brown; critics of the older school have hinted broadly that the introduction of new instruments was a blind to hide the composer's poverty of invention; but neither counsel nor reproof has done anything to check the growth of the orchestra. Nothing can do so while the addition of another instrument means a fresh source of variety at the composer's disposal and while the reduplication of strings means an audible increase of power. The only effective check comes at the point when it is realized that the extra violins make no appreciable difference to the result, that the harp parts can be condensed without the loss of a note, that no one is aware whether the contrabass clarinet is playing or not. Then the financial manager steps in and reduces the fees, and nobody suffers save the additional instrumentalists. By such rough-and-ready methods artistic problems get themselves settled.

At the same time the big orchestra in the hands of a composer who can really use it, such as Elgar or Delius for example, is so resplendent a resource that it is bound to hold its own against the preachers of restraint. No sane person who heard the former's Second Symphony on Thursday night or the latter's "Paris" at another Royal Philharmonic concert a little earlier would argue that either could have been done with what is usually described as an "economy of means." If such composers use their colors lavishly they still are not wasteful. They do not obliterate one tone with another or load the score with details which look impressive on paper but never appear in sound. So they have vindicated the big orchestra. But now that their first captivation is past even the ordinary concert-goer is beginning to see that there is another side to the matter; that the big orchestra has not killed the little one, that its use entails losses as well as gains—in fact, that the big orchestra and the little orchestra are two entirely different sets of tools at the disposal of the composer and that he chooses between them according to the subject-matter of his work.

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The composers who have done most to expand the "full" orchestra have also written most delicately for a small one. Wagner in the "Siegfried Idyl," Strauss in "Ariadne," Elgar in the "Dream Children" pieces and the little Serenade for strings (played this week at Steinway Hall), and Delius in the "Cuckoo" and "Summer Night on the River," all show their appreciation of this very simple distinction. But their audiences in this country have had their perceptions confused by hearing these things played, not by a small orchestra, but by a big one cut down to the requirements of the score, played, moreover, generally in a large hall like Queen's Hall among a number of large works. Such a method, of course, brings out all the disadvantages of the small orchestra and robs it of its advantages. There is then no balance; the strings are heavy and lumpish, the woodwind weak; such brass parts as there are sound as though the composer had not taken the trouble to fill in their natural complements. In short, the whole is apt to sound like what it is—a mere makeshift.

Sir George Henschel, however, has lately given us a capital example of what the small orchestra may be in the programmes which he has conducted for the Classical Concert Society. He had the right conditions: a moderate-sized hall, a just proportion of numbers between strings and wind, and, most essential of all, carefully chosen players used to the finished style of chamber playing. For there can be nothing rough and ready in true small orchestra playing, no suggestion of what Dickens described as airs with "involuntary variations." If there are three violins to a part and one phrases a little differently from the other two, the whole part becomes indecisive at once, and, if intonation fails momentarily, all joy is gone. That is why amateurs or half-trained players can rarely give much pleasure when they form themselves into small orchestras, fascinating as the employment may be to themselves.

Given the finished technique necessary, however, it is wonderful what exhilaration one finds in the writing for strings of the older symphonists when their works are played by properly adjusted forces. That early symphony by Mozart, for example, which Sir George Henschel played in both his programmes had a vivacity which is quite unattainable when a dozen violins are allotted to each part and ten double-basses stalk heavily on their way. We need a first-rate small orchestra to rescue the older music which is mauled by big orchestras and to play the new music written for it in proper conditions. It could have all orchestral music up to Beethoven in its repertory and a considerable body of modern music. Beethoven perhaps needs rescuing from the clutches of the big orchestra more than any one, because the whole of his orchestration is transitional. He desired the big orchestra, but he constantly scored for it as though it were a little one. Hence conductors feel themselves justified in taking the most astounding liberties in order to fit his orchestration to their new implements. But the true Beethoven orchestra is as distinct from either the big or little orchestras of to-day as they are from one another. His music requires a special treatment which it is difficult to get at present. But the ordinary small orchestra is not difficult to get; the circumstances of the moment make it more obtainable than its big brother, and there is an abundance of work waiting to be done by it.

"Namouna," Orchestral Suite taken from the Ballet in Two Acts performed at the National Theatre of the Opéra.

Édouard Lalo

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

"Namouna," a ballet-pantomime in two acts and three scenes, scenario by Charles Nuitter and Petipa, music by Édouard Lalo, was produced at the Académie Nationale de Musique, Paris, on March 6, 1882. Don Ottavio, Mérante; Adriani, Pluque; Ali, Cornet; Namouna, Miss Rita Sangalli; Iotis, Miss Subra; Andriquès, Miss Biot. Joseph Henri Altès conducted.

The scenario was derived from an episode in the memoirs of Casanova. It has nothing to do with Alfred de Musset's poem "Namouna." A certain Corsair, Adriani, loses at dice to Don Ottavio his possessions, among them the slave girl Namouna. Ottavio frees her. Namouna, who falls in love with her liberator, whom she takes from a noble dame of Corfu, incites Andriquès to slay Adriani, and runs away with Ottavio while the pirate's companions, disarmed and prisoners, vainly strive to seize and retain her. There were sixteen performances in 1882. When the ballet was revived at the Paris Opéra on March 30, 1908, with Miss Zambetti as Namouna, there were ten performances that year.

It was Lalo's wish to produce his opera "Le Roi d'Ys" at the Opéra. Vaucorbeil, before he was the director of that house, had encouraged Lalo; he even recommended the work strongly to the Minister of Public Instruction and of Fine Arts; but when he was chosen director and Lalo reminded him of his interest in the opera, he asked him to write music for a ballet, and insisted on "Namouna" as a scenario. Furthermore Lalo was obliged to write the music in four months. He worked on it fourteen hours a day, when he was fifty-eight years old. He had a stroke of paralysis at a rehearsal. The work was nearly completed, and Gounod, fond of Lalo, begged to be allowed to orchestrate the last scenes. But there were other trials for Lalo, who saw a performance of his "Roi d'Ys" indefinitely postponed. After Gounod had completed his task of affection, there came up a question of a cigarette.

In a scene of seduction in the first act of "Namouna" Mme. Rita Sangalli, the chief dancer, was expected to light and smoke a cigarette

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while dancing. "She had made praiseworthy attempts to accustom herself to smoke and was at last sure of herself" when the dancer Mérante demanded that this effect should be cut out on the ground that he should use it himself in the scenario of a ballet about to be performed, although the effect was "invented" by Petipa, not by him. There were threats of a lawsuit. Vaucorbeil, the director of the Opéra, was afraid of danger through fire. At last it was decided that Mme. Sangalli should roll the cigarette, but not light it. "Namouna" was announced for performance, but Mme. Sangalli injured a foot, and the performance was postponed. There were then cruel rumors to the effect that the music had been found inadequate. Meanwhile friends of Ambroise Thomas were pressing the production of "Françoise de Rimini." It was said by some of the newspapers that, if Mme. Sangalli were not able to dance, Miss Rosita Mauri would replace her. This was in 1882. Rita, hearing this, answered her informant, "I shall rehearse Saturday, March 4, and on Monday, the 6th, I shall dance Namouna, or I shall be dead!" She did not die: she danced Namouna on the day she named.

Rita Sangalli, by the way, came to the United States in 1868 and danced with Marie Bonfanti and Betty Rigl in "The Black Crook" when it was produced at Niblo's Garden, New York, on September 12, 1866. She danced in Boston, 1867–68, in "Cinderella," "The Black Crook," and "Midsummer Night's Dream" at the Continental Theatre. In her later years she complained that the world was growing old and stiff; that dancing had been all but abandoned. She died in 1909. When she appeared in Paris for the first time in Delibes' ballet "Sylvia," June 14, 1876, some said that she was a vigorous and intrepid ballerina, accurate and forcible, somewhat lacking in charm, but many praised her and M. Georges Duval wrote a glowing eulogy of her, praising her for departing from academic rules and striving after a determined individuality. "She is wholly a pagan dancer. She recalls the muse Terpsichore with her tambourine, her tunic slit over the thigh and held by golden clasps."

The story of "Namouna" was voted incomprehensible and dull, and in 1882 Lalo's music was bitterly condemned as too symphonic, too learned. The composer was even accused of *Wagnerisme.* The criticisms in the press are to-day curious reading. "Monsieur de l'orchestra" did not hesitate to write: "When they came to name the composer, a group of subscribers applauded enthusiastically Léo Delibes, who happened to be in the audience." It should be remembered that Lalo, a man opposed to any concession or compromise, not knowing how to scheme or fawn, replied to a ballet-master of the Opéra, who urged him to study Adolphe Adam as a model, "Do you think I am going to make music like that of 'Giselle' for you?"

Lalo, knowing the worth of his music, determined to arrange pages of this ballet in suite-form for concert use. He wrote to M. Georges Servières with reference to the first suite: "'Symphonist'—praise in Germany; an insult in France. The possessors of long ears who admire 'La Juive' and 'Hamlet' use this word disdainfully without comprehending its meaning. Their ideal does not go beyond cantilenas and cavatinas and every composer that refuses to give them successive tunes after a familiar formula is only a failure and a bore, without ideas, a 'symphonist'! And so Wagner and Berlioz are only unsupportable symphonists. These people have done me the very great honor of throwing at my head this grotesque insult apropos of a simple ballet. I do not complain."

The first suite, composed of the Prelude, Serenade, and Market-Day Festival, was produced at a Lamoureux Concert in Paris, January 14, 1883.

The second suite, composed of the Theme with Variations and the Market-Day Shows, was produced at a Lamoureux Concert in Paris, March 16, 1884.

These two suites were afterwards united.

A third suite (posthumous), including the Sieste, Danses macoraines, Pas de Cymbales, Mazurka, and final Presto, were played under the direction of Doret at a concert of the Société Nationale, November 3, 1895.

There is still another suite, which includes Menuet, Tambourin, and Valse rapide.

The Prelude and Serenade were performed in New York on November 26, 1887, by the Symphony Society, led by Walter Damrosch.

The whole suite was performed at a concert of the Boston Symphony Orchestra in Boston, Emil Paur, conductor, January 4, 1896.

I. The Prelude, Andante, G major, 4-4, dedicated to L. P. de Fourcaud, comes in the ballet between the prologue and the first act. Its general plan has been likened to the scene of the entrance of the Gods into the Walhalla of "Rheingold." The phrase for violoncellos, soon doubled by double-basses with horns and trombones entering into the development, is the theme of the tartan, or single-masted sailing-vessel

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of the Mediterranean. A second passionate theme is the song of triumph over the embarking of the lovers (trumpets and cornets); the sensuous theme (flute and clarinet and afterwards strings, 12-8), is the theme of Namouna's love.

II. Serenade, Allegro, D minor, 3-16, dedicated to P. de Sarasate. This serenade is played on a square in Corfu before the harbor. Musicians come under the balcony of Héléna to serenade her. The movement is in the nature of a scherzo. The strings play pizzicato almost continually, and there are fine touches for the woodwind.

III. Theme with Variations, Andante, E major, 3-4, dedicated to C. Saint-Saëns. This music accompanies the Pas des Corbeilles. Among these brilliant variations, that for the flute, first played by M. Taffanel, should be remarked.

IV. The fourth movement, dedicated to Hans von Bülow, is in two sections. Parades de Foire (Market Day Shows), Allegro vivace, G minor, then E-flat major and C minor, 3-8 and 2-4 time. The music portrays the gay scenes at fair time. Fête foraine (Market Day Festival), Presto, E-flat major, 3-8. A brilliant scherzo. "It consists," says William F. Apthorp, "of the continuous development of a bright, nimble, and more or less rabid dance theme, interspersed with loud hunting-calls. Here is probably an allusion to one of the customs in French small towns and villages, the village quartet of hunting horns forming an important item in the musical diversions on fête-days."

The suite is scored for two flutes, two oboes, two clarinets, four bassoons, two trumpets, two cornets-à-pistons, four horns, three trombones, ophicleide, kettledrums, snare drum, bass drum, triangle, cymbals, two harps, and the usual strings.

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Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

MONDAY EVENING, OCTOBER 4
AT 8.15

PROGRAMME

Beethoven Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Wagner Overture to "The Flying Dutchman"

Rimsky-Korsakoff Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

(Played without pause)

Bizet Suite, "L'Arlésienne," No. 1. Music to Alphonse Daudet's Play

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

Liszt Symphonic Poem, No. 3, "Les Préludes" (after Lamartine)

There will be an intermission of ten minutes after the symphony

HISTORICAL AND DESCRIPTIVE NOTES
BY PHILIP HALE

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Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the university, on December 8, 1813.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes

through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4* is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

* Mr. Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

Overture to "The Flying Dutchman" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which

always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony Concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day."

The Caprice is dedicated to the artists of the orchestra of the Imperial

*This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

†This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

‡These words are italicized in the original letter.

Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato

by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid, triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!* The bolero intoxicates, the fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for Travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas* * and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings.

* *Joya* is Spanish for a jewel, any precious thing. It has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

Suite No. 1, from "L'Arlésienne" Georges* Bizet

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh,"† an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly,‡ a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

† "Djamileh" was produced for the first time in this country, it is believed, at the Boston Opera House, February 24, 1913. Djamileh, Mme. Weingartner; Haroun, Mr. Laffitte; Splendiano, Mr. Giaccone; Marchand d'Esclaves, Mr. Bourquin. Felix Weingartner conducted. It is stated that there was some sort of a performance at a music school exhibition in New York before the production in Boston.

‡ This Mme. Prelly was the Baroness de Presles (born de Pomeyrac). She made her début at the Opéra-Comique, Paris, on February 7, 1872, as Zerlina in "Fra Diavolo." "Her beauty, especially in the second act (where she disrobed before the looking-glass), gave her a chance of success." Soon after she appeared in "Djamileh," she went to the Bouffes, and still later to the Folies-Dramatiques. She became a widow, left the stage, and married a brother of the painter Detaille. She was called the Voiceless Venus. There were rude songs about her. One of them is quoted in Georges Duval's "L'Année Théâtrale." (Vol. III.). Apropos of her appearance in Hervé's operetta "La Belle Poule" (Folies-Dramatiques, December 30, 1875), Duval writes:—

"Elle a des notes de fausset,
Mais une corpulence auguste.
—De fausset?
—Juge.
Lors Nazet:
—Elle dit si faux! que c'est juste.'

on October 1, 1872.* The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

The orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.† Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Anthony Choudens, now by Bizet, and now by Guiraud.‡ For this orchestra Bizet wrote his original score. The conductor was Constantin.§

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first

* This date is given by contemporary journals. The date in the Archives of the Société des Auteurs is September 30.

† Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*. Léopold Dauphin thinks that the orchestra numbered forty players.

‡ Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

§ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed! it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoked loud applause in the last scenes."

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Melster and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897.

The first performance of this play in French and with Bizet's music in the United States was at the Boston Opera House, March 6, 1913.

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Fréderi, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.* Fréderi is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Éloi, and dancing the farandole to the sound of flute and tambourine, Fréderi hurls himself from the garret window of the farm-house and dashes his skull against the pavement of the court.

As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Fréderi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

Prelude.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, English horn, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Réi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil-Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Tu-

* And so it was with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

renne.* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men:—

De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it:—

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,
De bon matin
J'ai rencontré le train
De trois grands rois dessus le grand chemin.

Venaient d'abord
Des gardes du corps,
Des gens armés avec trente petits pages,
Venaient d'abord
Des gardes du corps,
Des gens armés dessus leur justaucorps.

Sur un char
Doré de toutes parts,
On voit trois rois modestes comme d'anges;
Sur un char
Doré de toutes parts,
On voit trois rois parmi les étendards.

This Noël is prominent as march and as chorus in the third act of the piece.

Variations follow the singularly frank and sonorous exposition of this theme.

I. C minor. A smooth and flowing variation for flute, clarinet, cor anglais, bassoons.

II. C minor. A livelier variation for full orchestra, at first pianissimo, sharply rhythmed, and with an effective use of the snare-drum.

III. C major. Variation for two horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.

The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, an-

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music, see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.

dante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and English horn.

The theme of Fréderi serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

Adagietto.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar. It is impossible to preserve in English the exquisite simplicity and flavor of Daudet's prose; his lines must suffer a sea-change.

Balthazar.

God keep you, Renaud!

Mère Renaud.

Oh! O my poor Balthazar.

Balthazar (*in a low voice*).

It's my fault. I knew you were coming. I should not have stayed.

Mère Renaud.

Why not? To keep your oath? Bah! that is not worth the trouble. God himself has not wished that we should die without a meeting, and for this he put love in the hearts of those children there. And, after all, he owes us this as a reward for our bravery.

Balthazar.

Yes, there was need of courage. Leading my beasts, I sometimes saw the smoke of your dwelling, and it seemed to make a sign to me: "Come! She is here!"

Mère Renaud.

And when I heard your dogs bark, and I recognized you and your great cape afar off, it took all my strength to keep me from running toward you. And now, at last our trouble is at an end, and we can look on each other without blushing. Balthazar!

Balthazar.

Renaud!

MÈRE RENAUD.

Would you be ashamed to kiss me now, all old and wrinkled by years as I am?

BALTHAZAR.

Oh!

MÈRE RENAUD.

Well, press me close to your heart. For fifty years I have owed you this kiss of friendship.

CARILLON.*

E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farm-house is in full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.† There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

SYMPHONIC POEM NO. 3, "THE PRELUDES" (AFTER LAMARTINE).

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."‡ The cold stupidity of

* "Carillon," formerly "quadrillon," a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Parémologie Musicale de la Langue Française" (Paris, 1862), and J. D. Blavignac's "La Cloche" (Geneva, 1877), pp. 147–154. The old terms for sounding three bells were "treseler, tresiller, triboler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1485 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1825 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to ironical words of a scurvy nature. (See Desrat's "Dictionnaire de la Danse," Paris, 1895.)

† But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday, in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.

‡ "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^me^ Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusion, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins

and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

Mr. C. A. Barry thus answers the question, "Why was Liszt obliged to invent a new term of designation for works of a symphonic character?"

"It may be explained that finding the symphonic form, as by rule established, inadequate for the purposes of *poetic* music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures,

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waëz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and, for the new art-form thus created, was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped; and the necessity of so doing is apparent. Hence he has been charged with formlessness. In justification, therefore, of his mode of procedure, it may be pointed out to those of his critics who regard every divergence from established form as tending to formlessness, that the form which he has devised for his Symphonic Poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent.

"The former may be described as consisting of (1) the exposition of the principal subjects; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressible development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed.

"In listening to Liszt's Symphonic Poems it should be borne in mind that it is essentially 'poetic' or 'programme' music that we have to deal with, and, at the same time, that this class of music, as represented by different composers, exists in very varied degrees. Art has been thus tersely categorised by Mr. Theodore Watts. 'All art,' he says, 'is divisible into two kinds: (1) that which is primarily symbolical and is defined by the Eastern mind, through Zoroaster, as "apparent pictures of unapparent realities"; (2) that which is dramatic or imitative of nature, and defined by the Western mind, through Goethe, as "Simple Representation."' Such a definition seems as applicable to musical as to plastic art. In the first class may be placed all 'absolute' or 'abstract' instrumental music, for which every listener may devise a 'programme' for himself, though none be avowedly provided by the composer. In the second class we would place such music as comes directly under the denomination of 'descriptive.'

"Following the precedent of Bach in his capriccio, 'Sopra la Lontananza del Frata (*sic*) dilettissimo,' which has often been quoted as an early instance of 'programme' music and of Beethoven in his 'Pastoral' Symphony (to mention but two salient examples of a happy combination of the symbolical with the descriptive), it may be said of Liszt that he has chosen a middle course. At the same time, while laying a far greater stress upon the necessity of an avowed poetic basis than did either of these masters, he has kept the 'imaginative' and the 'symbolical' far more closely in view than the 'imitative' and the realistically 'descriptive.'"

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Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

TUESDAY EVENING, OCTOBER 5
AT 8.15

PROGRAMME

Beethoven . . Symphony No. 3, in E-flat major, Op. 55, "Eroica"

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

Liszt "Hungaria": Symphonic Poem, No. 9

Wagner "A Siegfried Idyl"

Richard Strauss . Tone-poem, "Don Juan" (after N. Lenau), Op. 20

Wagner Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony

HISTORICAL AND DESCRIPTIVE NOTES
BY PHILIP HALE

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Symphony No 3, in E-flat major, "Eroica," Op. 55.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in this music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country

dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' ('*Held*') the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there Bülow might have stopped where Beethoven began.

"Hungaria," Symphonic Poem No. 9 Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem was performed for the first time at Pesth, Hungary, on September 8, 1856, in the Hungarian National Theatre, in a concert organized by Liszt for the Pension Fund of that theatre. Liszt conducted from manuscript. The programmé was as follows: Liszt "Les Préludes"; Liszt, Capriccio for pianoforte on Beethoven's "Ruinen von Athens," with orchestral accompaniment (Dionysius Pruckner, pianist); Arrangement for violin and pianoforte of themes from Franz Doppler's Hungarian opera "Ilka" (Edmund Singer, violinist; D. Pruckner, pianist); Paganini, Concerto for violin (E. Singer); Liszt, "Hungaria." Liszt wrote from Vienna September 16, 1856; "'Les Préludes' had to be played twice, for the applause was without end; as for 'Hungaria,' there was something better than applause: men and women wept!"

The score was published in February, 1857, the orchestral parts in October, 1880. The transcription for two pianofortes was published in October, 1856.

"Hungaria" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side-drum, bass drum, cymbals, tam-tam, triangle, and the usual strings.

When Liszt was nine years old,—in 1820,—he gave a concert at Oedenburg. The programme of this concert was found in 1892. It ended with an appeal "To the nobility, the military, and the estimable public. I am Hungarian, and I do not know a greater happiness than to offer devotedly to my dear country, before my departure for France and England, the first fruits of my education and instruction. That which I lack in maturity and experience, I wish to acquire by incessant work, which may perhaps one day procure me the immense pleasure of figuring among the celebrities of this great country."

It was in Paris at the outbreak of the Revolution of 1830 that Liszt, who had been a dreamer, was aroused to action. His mother, in after-years, used to say: "It was the cannon that cured him." He thought of rushing to the barricades, of fighting for the people and freedom. His mother kept him from this, but, enthusiastic for Lafayette and the cause of freedom, he sketched a "Revolutionary" symphony, which should express in music "the triumphant shout of all nations—not of France alone, but of all mankind who should join the pæan of joy on the restoration of fallen humanity; it should be a universal hymn of victory achieved by Christian thought on behalf of humanity and freedom." He took as his model Beethoven's "Battle of Vittoria," and, as Beethoven introduced English and French songs, so Liszt took for themes a Hussite song of the fifteenth century, the German "Ein' feste Burg ist unser Gott" and the French "Marseillaise." Before he had completed this symphony, the revolution fizzled out. Disappointed, he stopped work on the symphony, and never took it up again. The sketch is lost, but a theme of a Hungarian nature went into his "Heroic March in the Hungarian Manner" for the pianoforte (published in 1840 at Hamburg, and about 1843 at Berlin). This motive as treated in the March was used later as the starting-point of "Hungaria." This and other material went into "Héroïde Funèbre," symphonic poem No. 8 (1849–50). The "Marseillaise" became afterwards the foundation of the concert paraphrase for pianoforte.

It was in 1846 that Liszt began to think about "Hungaria," and in 1848 he worked at the symphonic poem. He revised and improved the sketch in 1853–54, and again in 1856 at Weimar.

In 1855 Liszt sent to the Princess Sayn-Wittgenstein on her birthday the original scores of two symphonic poems with this dedication: "Dedication of my symphonic poems 'Ce qu'on entend sur la Montagne,' 'Hungaria,' February 8, 1855. To her who has completed her faith by love—ennobled her hope through sorrows—built up her happiness by sacrifice! To her who abides the companion of my life, the firmament of my thought, the living prayer and the heaven of my soul—to Jeanne Elisabeth Carolyne. F. Liszt."

Liszt no doubt was deeply moved by the poem of Martin v. Vörösmarty addressed to him when he visited Hungary in 1840. This poem may be found in Ramann's "Franz Liszt als Künstler und

Mensch," vol. ii., Part I., pp. 49, 51. In a letter written from Sexard to the Princess Sayn-Wittgenstein on September 28, 1870, he describes Horváth, Minister of Justice, visiting Bishop Kóvac a few days before, when Liszt was a guest. "His excellency paid me the distinguished honor of reciting from memory in lieu of a toast the whole of the beautiful poem that Vörösmarty addressed to me in 1840, to which I think I responded in part by my 'Hungaria,' the 'Funérailles'* and other little works. This surprising apropos of the minister was at once a feat of memory, and a very flattering incident for me." In his correspondence Liszt referred several times to the Hungarian poet who was born in 1800 and died in 1855. In a letter to the Princess, written in April, 1873, he described Vörösmarty's poetry as "very beautiful, not at all revolutionary, although extremely patriotic," and in 1885 he spoke of composing "Ungarischen Bildnisse" for the pianoforte,—portraits of Szechényi, Deák, Téleky, Eötvös, Vörösmarty, Petöfy, the funeral procession of his friend Mosonyi, "ending the whole with a fanfare of apotheosis." These "Bildnisse" were never published, except one, a sketch entitled "Trauer-Vorspiel und Trauer-Marsch," composed in 1885 and published in 1887.

This poem of Vörösmarty called upon the "Master of tones" to give his countrymen a song that would call their gallant ancestors from their graves in the kingdom of shadows, to portray the grief of Hungary and to sing its triumphal hymn. For "Hungaria" Liszt wrote no argument, not even a motto, but the three stanzas in which the poet appealed to him have been named as the fitting explanatory note for this symphonic poem.

Liszt had already made arrangements of Hungarian national melodies for the pianoforte, ten volumes (1840–47). Besides the pieces named by him in his letter to the Princess, these compositions should be added: The Graner Missa Solemnis, composed in 1855 and performed at Gran, August 31, 1856, at the dedication of the Basilica; the Hungarian Coronation Mass, composed in 1866–67, and the Hungarian Coronation March, composed in 1867 and revised in 1870; the Rákóczy March, for orchestra, composed in 1853 and revised in 1870; "Ungarns Gott," for male chorus, with pianoforte (1880); "Czardas Macabre," for pianoforte, four hands (1882); "Magyar Királydal," for male chorus and orchestra (1883); a Czardas in F-sharp minor for pianoforte (1884); and a few other minor compositions. He wrote twenty Hungarian Rhapsodies for the pianoforte. Nos. 1 & 2 were published in 1851; Nos. 3–7, in 1854; No. 8, in 1853; the first edition of No. 9, "The Carnival at Budapest," in 1849, the revised edition in 1853; Nos. 11–15, in 1854; No. 16, in 1882; Nos. 17–19, in 1886; No. 20 is in manuscript. Some of these Rhapsodies were orchestrated by Liszt and F. Doppler.

The Fantasia on Hungarian Folk-songs for pianoforte and orchestra is an expansion with modification of the fourteenth Hungarian Rhapsody for pianoforte. The arrangement was made probably in 1860; it was published in 1863.

On May 21, 1912, a hitherto unknown work, "Hungaria Cantata," for solo voices, chorus, and orchestra, was performed at the Court Theatre in Weimar. The Court Conductor Raabe, then the custodian of the Liszt Museum at Wiemar, had discovered the manuscript. The

* The "Funérailles," the seventh number in "Harmonies poétiques et religieuses" for pianoforte, was composed in 1850.

text is by Franz von Schober, and the work was composed in 1848. Raabe conducted the cantata, also another unknown work, "Die Toten." The text was "Les Morts" of Lamennais.

In a letter written in 1873 to the Princess, Liszt mentioned his music for "Szozat" ("Appeal") and "Ungarischer Hymnus." Published in 1874, they were orchestrated and also published the next year.

"Hungaria" begins Largo con duolo, D minor, 2-4, with a mournful motive for horns and bassoons. Violoncellos and double-basses have a characteristic theme, Quasi Andante marziale. Here the "Heroic March" of 1840 returns with a marked rhythm for the basses. After the march theme a new motive is introduced, and its first measure plays an important part in the development. After repetitions of this material comes a section Largo con duolo, with an expressive motive for English horn and clarinet. The march themes again occur, and there is a melody in close relation for the violins with a counter-theme for violoncello. This is developed, and in the course of the development an episode for violin solo in gypsy fashion is introduced, Allegro eroico, B major, 4-4. The brass thunders in sharply marked rhythm. Former themes are employed in rapid alternation, Vivo. There is a crescendo to an Allegro trionfante, but the crescendo is interrupted by a Funeral March, Andante. In the Allegro trionfante the rhythm of the Hungarian March is prominent, and in the final Presto giocoso assai, D major, 2-4, the national motive is defiant and victorious.

"A Siegfried Idyl" Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which

at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii, p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich. The Wesendoncks were present. "The musicians were excellent," says Richter, "and the music sounded magnificently." The musicians arrived at Lucerne, December 24. Wagner conducted the rehearsal that afternoon in the hall of the Hôtel du Lac. Christmas in 1870 fell on a Sunday, and early in the morning the musicians arrived at Wagner's villa in Triebschen. In order that the performance might be a complete surprise to Cosima, the desks were put quietly in position on the stairs, and the tuning was in the large kitchen. The little orchestra took its place on the stairs, Wagner, who conducted, at the top, then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and double-bass. The conductor could not see the 'cello and bass, but the performance was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Hans Richter, who also played the trumpet), one violoncello, one double-bass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter says he borrowed a trumpet for the few measures given it from a bandsman. In order not to excite the suspicion of Cosima, he went daily to practise the trumpet in the barracks, which were then empty. "These daily excursions and several trips to Zürich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly. The highly successful performance of the Idyl put an end to this misunderstanding."

The performance began punctually at 7.30 A.M. The children called the Idyl "the stairs music." The Idyl was repeated several times in the course of the day, and in the afternoon the musicians played Beethoven's Sextet without the Variations.

The Idyl was performed at Mannheim, December 20, 1871, in private under the direction of Wagner. It was performed March 10, 1877, in the Ducal Palace at Meiningen by the Ducal Court Orchestra, and Wagner conducted. The score and parts were published in February, 1878.

Siegfried was born while the composition of the music-drama "Siegfried" was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns enstand,

Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.
Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.

Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar, 1889–94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

.

DON JUAN (*zu Diego*).

Ich fliehe Überdruss und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie lässt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

.

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.
Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tötlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht; der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:†—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

.

* Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

† John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

.

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1848). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every

human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

Now Strauss himself was not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, Allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess ——— ———, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever-new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel;
And on the hearth the cold is fiercely cruel."

Overture to the Opera "Tannhäuser" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf,

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

WEDNESDAY EVENING, OCTOBER 6
AT 8.15

PROGRAMME

Beethoven Symphony No. 8, F major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

Wagner Overture to "The Flying Dutchman"

Rimsky-Korsakoff Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

(Played without pause)

Bizet Suite, "L'Arlésienne," No. 1. Music to Alphonse Daudet's Play

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

Liszt Symphonic Poem, No. 3, "Les Préludes" (after Lamartine)

There will be an intermission of ten minutes after the symphony

HISTORICAL AND DESCRIPTIVE NOTES
BY PHILIP HALE

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Symphony in F major, No. 8, Op. 93 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzenbrunn and again to Töplitz; and lastly to his brother Johann's * home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterward in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, Allegro vivace e con brio, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. Allegretto scherzando, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. Tempo di minuetto, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet or that of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo. The trio contains a dialogue for clarinet and two horns.

IV. Allegro vivace, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

The first movement of this symphony was in the original version shorter by thirty-four measures.

Overture to "The Flying Dutchman" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which

always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony Concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day."

The Caprice is dedicated to the artists of the orchestra of the Imperial

*This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

†This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

‡These words are italicized in the original letter.

Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato

by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid, triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!* The bolero intoxicates, the fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for Travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas* * and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings.

* *Joya* is Spanish for a jewel, any precious thing. It has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

Suite No. 1, from "L'Arlésienne" Georges* Bizet

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh,"† an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly,‡ a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

† "Djamileh" was produced for the first time in this country, it is believed, at the Boston Opera House, February 24, 1913. Djamileh, Mme. Weingartner; Haroun, Mr. Laffitte; Splendiano, Mr. Giaccone; Marchand d'Esclaves, Mr. Bourquin. Felix Weingartner conducted. It is stated that there was some sort of a performance at a music school exhibition in New York before the production in Boston.

‡ This Mme. Prelly was the Baroness de Presles (born de Pomeyrac). She made her début at the Opéra-Comique, Paris, on February 7, 1872, as Zerlina in "Fra Diavolo." "Her beauty, especially in the second act (where she disrobed before the looking-glass), gave her a chance of success." Soon after she appeared in "Djamileh," she went to the Bouffes, and still later to the Folies-Dramatiques. She became a widow, left the stage, and married a brother of the painter Detaille. She was called the Voiceless Venus. There were rude songs about her. One of them is quoted in Georges Duval's "L'Année Théâtrale," (Vol. III.). Apropos of her appearance in Hervé's operetta "La Belle Poule" (Folies-Dramatiques, December 30, 1875), Duval writes:—

"Elle a des notes de fausset,
Mais une corpulence auguste.
—De fausset?
—Juge.
Lors Nazet:
—Elle dit si faux! que c'est juste.

on October 1, 1872.* The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

The orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.† Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Anthony Choudens, now by Bizet, and now by Guiraud.‡ For this orchestra Bizet wrote his original score. The conductor was Constantin.§

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first

* This date is given by contemporary journals. The date in the Archives of the Société des Auteurs is September 30.

† Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*. Léopold Dauphin thinks that the orchestra numbered forty players.

‡ Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

§ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed! it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoked loud applause in the last scenes."

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Melster and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897.

The first performance of this play in French and with Bizet's music in the United States was at the Boston Opera House, March 6, 1913..

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Fréderi, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.* Fréderi is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Fréderi hurls himself from the garret window of the farm-house and dashes his skull against the pavement of the court.

As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Fréderi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

Prelude.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, English horn, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Réi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil-Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Tu-

* And so it was with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

renne.* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men:—

De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it:—

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,
De bon matin
J'ai rencontré le train
De trois grands rois dessus le grand chemin.

Venaient d'abord
Des gardes du corps,
Des gens armés avec trente petits pages,
Venaient d'abord
Des gardes du corps,
Des gens armés dessus leur justaucorps.

Sur un char
Doré de toutes parts,
On voit trois rois modestes comme d'anges;
Sur un char
Doré de toutes parts,
On voit trois rois parmi les étendards.

This Noël is prominent as march and as chorus in the third act of the piece.

Variations follow the singularly frank and sonorous exposition of this theme.

I. C minor. A smooth and flowing variation for flute, clarinet, cor anglais, bassoons.

II. C minor. A livelier variation for full orchestra, at first pianissimo, sharply rhythmed, and with an effective use of the snare-drum.

III. C major. Variation for two horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.

The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, an-

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music, see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.

dante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and English horn.

The theme of Fréderi serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

Adagietto.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar. It is impossible to preserve in English the exquisite simplicity and flavor of Daudet's prose; his lines must suffer a sea-change.

Balthazar.

God keep you, Renaud!

Mère Renaud.

Oh! O my poor Balthazar.

Balthazar (*in a low voice*).

It's my fault. I knew you were coming. I should not have stayed.

Mère Renaud.

Why not? To keep your oath? Bah! that is not worth the trouble. God himself has not wished that we should die without a meeting, and for this he put love in the hearts of those children there. And, after all, he owes us this as a reward for our bravery.

Balthazar.

Yes, there was need of courage. Leading my beasts, I sometimes saw the smoke of your dwelling, and it seemed to make a sign to me: "Come! She is here!"

Mère Renaud.

And when I heard your dogs bark, and I recognized you and your great cape afar off, it took all my strength to keep me from running toward you. And now, at last our trouble is at an end, and we can look on each other without blushing. Balthazar!

Balthazar.

Renaud!

MÈRE RENAUD.

Would you be ashamed to kiss me now, all old and wrinkled by years as I am?

BALTHAZAR.

Oh!

MÈRE RENAUD.

Well, press me close to your heart. For fifty years I have owed you this kiss of friendship.

CARILLON.*

E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farm-house is in full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.† There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

SYMPHONIC POEM NO. 3, "THE PRELUDES" (AFTER LAMARTINE).

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."‡ The cold stupidity of

* "Carillon," formerly "quadrillon," a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Parémologie Musicale de la Langue Française" (Paris, 1862), and J. D. Blavignac's "La Cloche" (Geneva, 1877), pp. 147–154. The old terms for sounding three bells were "treseler, tresiller, triboler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1485 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1825 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to ironical words of a scurvy nature. (See Desrat's "Dictionnaire de la Danse," Paris, 1895.)

† But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday, in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.

‡ "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^me^ Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusion, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins

and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

Mr. C. A. Barry thus answers the question, "Why was Liszt obliged to invent a new term of designation for works of a symphonic character?"

"It may be explained that finding the symphonic form, as by rule established, inadequate for the purposes of *poetic* music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures,

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waëz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and, for the new art-form thus created, was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped; and the necessity of so doing is apparent. Hence he has been charged with formlessness. In justification, therefore, of his mode of procedure, it may be pointed out to those of his critics who regard every divergence from established form as tending to formlessness, that the form which he has devised for his Symphonic Poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent.

"The former may be described as consisting of (1) the exposition of the principal subjects; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressible development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed.

"In listening to Liszt's Symphonic Poems it should be borne in mind that it is essentially 'poetic' or 'programme' music that we have to deal with, and, at the same time, that this class of music, as represented by different composers, exists in very varied degrees. Art has been thus tersely categorised by Mr. Theodore Watts. 'All art,' he says, 'is divisible into two kinds: (1) that which is primarily symbolical and is defined by the Eastern mind, through Zoroaster, as "apparent pictures of unapparent realities"; (2) that which is dramatic or imitative of nature, and defined by the Western mind, through Goethe, as "Simple Representation."' Such a definition seems as applicable to musical as to plastic art. In the first class may be placed all 'absolute' or 'abstract' instrumental music, for which every listener may devise a 'programme' for himself, though none be avowedly provided by the composer. In the second class we would place such music as comes directly under the denomination of 'descriptive.'

"Following the precedent of Bach in his capriccio, 'Sopra la Lontananza del Frata (*sic*) dilettissimo,' which has often been quoted as an early instance of 'programme' music and of Beethoven in his 'Pastoral' Symphony (to mention but two salient examples of a happy combination of the symbolical with the descriptive), it may be said of Liszt that he has chosen a middle course. At the same time, while laying a far greater stress upon the necessity of an avowed poetic basis than did either of these masters, he has kept the 'imaginative' and the 'symbolical' far more closely in view than the 'imitative' and the realistically 'descriptive.'"

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Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

THURSDAY EVENING, OCTOBER 7

AT 8.15

PROGRAMME

Beethoven Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Wagner Overture to "The Flying Dutchman"

Rimsky-Korsakoff Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

(Played without pause)

Bizet Suite, "L'Arlésienne," No. 1. Music to Alphonse Daudet's Play

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

Liszt Symphonic Poem, No. 3, "Les Préludes" (after Lamartine)

There will be an intermission of ten minutes after the symphony

HISTORICAL AND DESCRIPTIVE NOTES

BY PHILIP HALE

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Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the university, on December 8, 1813.

*
* *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes

through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4* is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

* Mr. Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

Overture to "The Flying Dutchman" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which

always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony Concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day."

The Caprice is dedicated to the artists of the orchestra of the Imperial

*This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

†This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

‡These words are italicized in the original letter.

Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato

by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid, triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!* The bolero intoxicates, the fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for Travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas* * and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas,* or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings.

* *Joya* is Spanish for a jewel, any precious thing. It has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

Suite No. 1, from "L'Arlésienne" Georges* Bizet

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh,"† an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly,‡ a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

† "Djamileh" was produced for the first time in this country, it is believed, at the Boston Opera House, February 24, 1913. Djamileh, Mme. Weingartner; Haroun, Mr. Laffitte; Splendiano, Mr. Giaccone; Marchand d'Esclaves, Mr. Bourquin. Felix Weingartner conducted. It is stated that there was some sort of a performance at a music school exhibition in New York before the production in Boston.

‡ This Mme. Prelly was the Baroness de Presles (born de Pomeyrac). She made her début at the Opéra-Comique, Paris, on February 7, 1872, as Zerlina in "Fra Diavolo." "Her beauty, especially in the second act (where she disrobed before the looking-glass), gave her a chance of success." Soon after she appeared in "Djamileh," she went to the Bouffes, and still later to the Folies-Dramatiques. She became a widow, left the stage, and married a brother of the painter Detaille. She was called the Voiceless Venus. There were rude songs about her. One of them is quoted in Georges Duval's "L'Année Théâtrale," (Vol. III.). Apropos of her appearance in Hervé's operetta "La Belle Poule" (Folies-Dramatiques, December 30, 1875), Duval writes:—

"Elle a des notes de fausset,
Mais une corpulence auguste.
—De fausset?
—Juge.
Lors Nazet:
—Elle dit si faux! que c'est juste.'

on October 1, 1872.* The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

The orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.† Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Anthony Choudens, now by Bizet, and now by Guiraud.‡ For this orchestra Bizet wrote his original score. The conductor was Constantin.§

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first

* This date is given by contemporary journals. The date in the Archives of the Société des Auteurs is September 30.

† Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*. Léopold Dauphin thinks that the orchestra numbered forty players.

‡ Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

§ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed! it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoked loud applause in the last scenes."

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Melster and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897.

The first performance of this play in French and with Bizet's music in the United States was at the Boston Opera House, March 6, 1913.

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Fréderi, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.* Fréderi is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Fréderi hurls himself from the garret window of the farm-house and dashes his skull against the pavement of the court.

As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Fréderi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

Prelude.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, English horn, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Réi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil-Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Tu-

* And so it was with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

renne.* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men:—

De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it:—

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,
De bon matin
J'ai rencontré le train
De trois grands rois dessus le grand chemin.

Venaient d'abord
Des gardes du corps,
Des gens armés avec trente petits pages,
Venaient d'abord
Des gardes du corps,
Des gens armés dessus leur justaucorps.

Sur un char
Doré de toutes parts,
On voit trois rois modestes comme d'anges;
Sur un char
Doré de toutes parts,
On voit trois rois parmi les étendards.

This Noël is prominent as march and as chorus in the third act of the piece.

Variations follow the singularly frank and sonorous exposition of this theme.

I. C minor. A smooth and flowing variation for flute, clarinet, cor anglais, bassoons.

II. C minor. A livelier variation for full orchestra, at first pianissimo, sharply rhythmed, and with an effective use of the snare-drum.

III. C major. Variation for two horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.

The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, an-

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music, see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.

dante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and English horn.

The theme of Fréderi serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

Adagietto.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar. It is impossible to preserve in English the exquisite simplicity and flavor of Daudet's prose; his lines must suffer a sea-change.

Balthazar.

God keep you, Renaud!

Mère Renaud.

Oh! O my poor Balthazar.

Balthazar (*in a low voice*).

It's my fault. I knew you were coming. I should not have stayed.

Mère Renaud.

Why not? To keep your oath? Bah! that is not worth the trouble. God himself has not wished that we should die without a meeting, and for this he put love in the hearts of those children there. And, after all, he owes us this as a reward for our bravery.

Balthazar.

Yes, there was need of courage. Leading my beasts, I sometimes saw the smoke of your dwelling, and it seemed to make a sign to me: "Come! She is here!"

Mère Renaud.

And when I heard your dogs bark, and I recognized you and your great cape afar off, it took all my strength to keep me from running toward you. And now, at last our trouble is at an end, and we can look on each other without blushing. Balthazar!

Balthazar.

Renaud!

MÈRE RENAUD.

Would you be ashamed to kiss me now, all old and wrinkled by years as I am?

BALTHAZAR.

Oh!

MÈRE RENAUD.

Well, press me close to your heart. For fifty years I have owed you this kiss of friendship.

CARILLON.*

E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farm-house is in full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.† There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

SYMPHONIC POEM NO. 3, "THE PRELUDES" (AFTER LAMARTINE).

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."‡ The cold stupidity of

* "Carillon," formerly "quadrillon," a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Parémologie Musicale de la Langue Française" (Paris, 1862), and J. D. Blavignac's "La Cloche" (Geneva, 1877), pp. 147–154. The old terms for sounding three bells were "treseler, tresiller, triboler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1485 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1825 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to ironical words of a scurvy nature. (See Desrat's "Dictionnaire de la Danse," Paris, 1895.)

† But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday, in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.

‡ "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^me^ Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusion, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins

and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

Mr. C. A. Barry thus answers the question, "Why was Liszt obliged to invent a new term of designation for works of a symphonic character?"

"It may be explained that finding the symphonic form, as by rule established, inadequate for the purposes of *poetic* music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures,

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waëz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and, for the new art-form thus created, was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped; and the necessity of so doing is apparent. Hence he has been charged with formlessness. In justification, therefore, of his mode of procedure, it may be pointed out to those of his critics who regard every divergence from established form as tending to formlessness, that the form which he has devised for his Symphonic Poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent.

"The former may be described as consisting of (1) the exposition of the principal subjects; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressible development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed.

"In listening to Liszt's Symphonic Poems it should be borne in mind that it is essentially 'poetic' or 'programme' music that we have to deal with, and, at the same time, that this class of music, as represented by different composers, exists in very varied degrees. Art has been thus tersely categorised by Mr. Theodore Watts. 'All art,' he says, 'is divisible into two kinds: (1) that which is primarily symbolical and is defined by the Eastern mind, through Zoroaster, as "apparent pictures of unapparent realities"; (2) that which is dramatic or imitative of nature, and defined by the Western mind, through Goethe, as "Simple Representation."' Such a definition seems as applicable to musical as to plastic art. In the first class may be placed all 'absolute' or 'abstract' instrumental music, for which every listener may devise a 'programme' for himself, though none be avowedly provided by the composer. In the second class we would place such music as comes directly under the denomination of 'descriptive.'

"Following the precedent of Bach in his capriccio, 'Sopra la Lontananza del Frata (*sic*) dilettissimo,' which has often been quoted as an early instance of 'programme' music and of Beethoven in his 'Pastoral' Symphony (to mention but two salient examples of a happy combination of the symbolical with the descriptive), it may be said of Liszt that he has chosen a middle course. At the same time, while laying a far greater stress upon the necessity of an avowed poetic basis than did either of these masters, he has kept the 'imaginative' and the 'symbolical' far more closely in view than the 'imitative' and the realistically 'descriptive.'"

Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

FRIDAY EVENING, OCTOBER 8
AT 8.15

PROGRAMME

Beethoven Symphony No. 8, F major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

Weber Overture to the Opera, "Oberon"

Rimsky-Korsakoff Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

(Played without pause)

Bizet Suite, "L'Arlésienne," No. 1. Music to Alphonse Daudet's Play

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

There will be an intermission of ten minutes after the symphony

HISTORICAL AND DESCRIPTIVE NOTES
BY PHILIP HALE

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Symphony in F major, No. 8, Op. 93 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzenbrunn and again to Töplitz; and lastly to his brother Johann's * home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterward in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, Allegro vivace e con brio, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. Allegretto scherzando, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. Tempo di minuetto, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet or that of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo. The trio contains a dialogue for clarinet and two horns.

IV. Allegro vivace, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

The first movement of this symphony was in the original version shorter by thirty-four measures.

Overture to the Opera "Oberon" . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.*

The first performance of "Oberon" in "its original shape" was at Leipsic, December 23, 1826.†

* * *

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possible, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro

* The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. E. Seguin; Puck, Miss Geraldine Warden; Sir Huon, William Castle; Scherasmin, A. Laurence (*sic*); Oberon, G. F. Hall; Mermaid, Miss Isaacson (?). Carl Rosa conducted. A song "Where Love is, there is Home," arranged by Howard Glover from a theme in one of Weber's pianoforte sonatas, was introduced. The audience was not large, and it was cool.

† The part of Rezia was then taken by Miss Canzi, and that of Sir Huon by Vetter. Catherine Canzi, daughter of a Hungarian mother, was born at Baden, Austria, in 1805. She studied with several teachers, and became the pupil of Salieri in 1819. She sang at court concerts in 1821, appeared at the Court Opera House in operas by Rossini, and visited German opera houses as a "guest." In 1822 she went to Milan, where she studied with Banderali. She sang at La Scala in May, 1823, in Rossini's "Barbiere di Siviglia" and "L'Inganno Felice," sang with success in other Italian opera houses, returned to Germany in 1825, and was engaged for the Leipsic opera house. She visited London and Paris in 1826, but did not make a sensation. In 1827 she became a member of the Stuttgart opera house company, and remained there about ten years. In 1830 she married Wahbach, the stage manager of the opera house. She retired with a pension given by the King of Würtemberg.

con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.) The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony Concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day."

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

*This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

†This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

‡These words are italicized in the original letter.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato

by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid, triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!* The bolero intoxicates, the fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for Travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their

best, wear bodices of yellow or green, laced in front and adorned with gold *joyas* * and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

Suite No. 1, from "L'Arlésienne" Georges† Bizet

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh,"‡ an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme.

* *Joya* is Spanish for a jewel, any precious thing. It has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

† Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

‡ "Djamileh" was produced for the first time in this country, it is believed, at the Boston Opera House, February 24, 1913. Djamileh, Mme. Weingartner; Haroun, Mr. Laffitte; Splendiano, Mr. Giaccone; Marchand d'Esclaves, Mr. Bourquin. Felix Weingartner conducted. It is stated that there was some sort of a performance at a music school exhibition in New York before the production in Boston.

Prelly,* a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872.† The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

The orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.‡ Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Anthony Choudens, now by Bizet, and now by Guiraud.§ For this

* This Mme. Prelly was the Baroness de Presles (born de Pomeyrac). She made her début at the Opéra-Comique, Paris, on February 7, 1872, as Zerlina in "Fra Diavolo." "Her beauty, especially in the second act (where she disrobed before the looking-glass), gave her a chance of success." Soon after she appeared in "Djamileh," she went to the Bouffes, and still later to the Folies-Dramatiques. She became a widow, left the stage, and married a brother of the painter Detaille. She was called the Voiceless Venus. There were rude songs about her. One of them is quoted in Georges Duval's "L'Année Théâtrale," (Vol. III.). Apropos of her appearance in Hervé's operetta "La Belle Poule" (Folies-Dramatiques, December 30, 1875), Duval writes:—

"Elle a des notes de fausset,
Mais une corpulence auguste.
—De fausset?
—Juge.
Lors Nazet:
—Elle dit si faux! que c'est juste.

† This date is given by contemporary journals. The date in the Archives of the Société des Auteurs is September 30.

‡ Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*. Léopold Dauphin thinks that the orchestra numbered forty players.

§ Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

orchestra Bizet wrote his original score. The conductor was Constantin.*

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed! it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoked loud applause in the last scenes."

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Melster and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897.

The first performance of this play in French and with Bizet's music in the United States was at the Boston Opera House, March 6, 1913.

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Fréderi, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.† Fréderi is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him;

* Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

† And so it was with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Fréderi hurls himself from the garret window of the farm-house and dashes his skull against the pavement of the court.

As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Fréderi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

Prelude.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, English horn, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Réi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil-Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Turenne.* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men:—

De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it:—

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,
De bon matin
J'ai rencontré le train
De trois grands rois dessus le grand chemin.

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music, see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.

Venaient d'abord
Des gardes du corps,
Des gens armés avec trente petits pages,
Venaient d'abord
Des gardes du corps,
Des gens armés dessus leur justaucorps.

Sur un char
Doré de toutes parts,
On voit trois rois modestes comme d'anges;
Sur un char
Doré de toutes parts,
On voit trois rois parmi les étendards.

This Noël is prominent as march and as chorus in the third act of the piece.

Variations follow the singularly frank and sonorous exposition of this theme.

I. C minor. A smooth and flowing variation for flute, clarinet, cor anglais, bassoons.

II. C minor. A livelier variation for full orchestra, at first pianissimo, sharply rhythmed, and with an effective use of the snare-drum.

III. C major. Variation for two horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.

The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, andante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and English horn.

The theme of Fréderi serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral

prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

Adagietto.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar. It is impossible to preserve in English the exquisite simplicity and flavor of Daudet's prose; his lines must suffer a sea-change.

Balthazar.
God keep you, Renaud!

Mère Renaud.
Oh! O my poor Balthazar.

Balthazar (*in a low voice*).
It's my fault. I knew you were coming. I should not have stayed.

Mère Renaud.
Why not? To keep your oath? Bah! that is not worth the trouble. God himself has not wished that we should die without a meeting, and for this he put love in the hearts of those children there. And, after all, he owes us this as a reward for our bravery.

Balthazar.
Yes, there was need of courage. Leading my beasts, I sometimes saw the smoke of your dwelling, and it seemed to make a sign to me: "Come! She is here!"

Mère Renaud.
And when I heard your dogs bark, and I recognized you and your great cape afar off, it took all my strength to keep me from running toward you. And now, at last our trouble is at an end, and we can look on each other without blushing. Balthazar!

Balthazar.
Renaud!

Mère Renaud.
Would you be ashamed to kiss me now, all old and wrinkled by years as I am?

Balthazar.
Oh!

Mère Renaud.
Well, press me close to your heart. For fifty years I have owed you this kiss of friendship.

Carillon.*

E major, 3-4. The Carillon is the orchestral prelude to the fourth

* "Carillon," formerly "quadrillon," a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Parémologie Musicale de la Langue Française" (Paris, 1862), and J. D. Blavignac's "La Cloche" (Geneva, 1877), pp. 147–154. The old terms for sounding three bells were "treseler, tresiller, triboler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1485 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1825 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to ironical words of a scurvy nature. (See Desrat's "Dictionnaire de la Danse," Paris, 1895.)

scene, the Court of Castelet. The courtyard of the old farm-house is in full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.* There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year, and the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer, opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus,

* But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday, in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.

November 1, 1862, as stated above. The programme also included the overture to "Tannhäuser," Liszt's pianoforte concerto in A major, played by Bülow, and five compositions of Weissheimer.

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.† This pompous theme may be called the fanfare of

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

† See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892), pp. 56, 57.

the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

The score and orchestral parts were published in February, 1866.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

SATURDAY EVENING, OCTOBER 9
AT 8.15

PROGRAMME

Beethoven . . Symphony No. 3, in E-flat major, Op. 55, "Eroica"

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

Liszt "Hungaria": Symphonic Poem, No. 9

Wagner "A Siegfried Idyl"

Strauss . . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,—in Rondo Form," Op. 28

There will be an intermission of ten minutes after the symphony

HISTORICAL AND DESCRIPTIVE NOTES
BY PHILIP HALE

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Symphony No 3, in E-flat major, "Eroica," Op. 55.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in this music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country

dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' ('*Held*') the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there Bülow might have stopped where Beethoven began.

"Hungaria," Symphonic Poem No. 9 Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem was performed for the first time at Pesth, Hungary, on September 8, 1856, in the Hungarian National Theatre, in a concert organized by Liszt for the Pension Fund of that theatre. Liszt conducted from manuscript. The programme was as follows: Liszt

"Les Préludes"; Liszt, Capriccio for pianoforte on Beethoven's "Ruinen von Athens," with orchestral accompaniment (Dionysius Pruckner, pianist); Arrangement for violin and pianoforte of themes from Franz Doppler's Hungarian opera "Ilka" (Edmund Singer, violinist; D. Pruckner, pianist); Paganini, Concerto for violin (E. Singer); Liszt, "Hungaria." Liszt wrote from Vienna September 16, 1856; "'Les Préludes' had to be played twice, for the applause was without end; as for 'Hungaria,' there was something better than applause: men and women wept!"

The score was published in February, 1857, the orchestral parts in October, 1880. The transcription for two pianofortes was published in October, 1856.

"Hungaria" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side-drum, bass drum, cymbals, tam-tam, triangle, and the usual strings.

When Liszt was nine years old,—in 1820,—he gave a concert at Oedenburg. The programme of this concert was found in 1892. It ended with an appeal "To the nobility, the military, and the estimable public. I am Hungarian, and I do not know a greater happiness than to offer devotedly to my dear country, before my departure for France and England, the first fruits of my education and instruction. That which I lack in maturity and experience, I wish to acquire by incessant work, which may perhaps one day procure me the immense pleasure of figuring among the celebrities of this great country."

It was in Paris at the outbreak of the Revolution of 1830 that Liszt, who had been a dreamer, was aroused to action. His mother, in after-years, used to say: "It was the cannon that cured him." He thought of rushing to the barricades, of fighting for the people and freedom. His mother kept him from this, but, enthusiastic for Lafayette and the cause of freedom, he sketched a "Revolutionary" symphony, which should express in music "the triumphant shout of all nations—not of France alone, but of all mankind who should join the pæan of joy on the restoration of fallen humanity; it should be a universal hymn of victory achieved by Christian thought on behalf of humanity and freedom." He took as his model Beethoven's "Battle of Vittoria," and, as Beethoven introduced English and French songs, so Liszt took for themes a Hussite song of the fifteenth century, the German "Ein' feste Burg ist unser Gott" and the French "Marseillaise." Before he had completed this symphony, the revolution fizzled out. Disappointed, he stopped work on the symphony, and never took it up again. The sketch is lost, but a theme of a Hungarian nature went into his "Heroic March in the Hungarian Manner" for the pianoforte (published in 1840 at Hamburg, and about 1843 at Berlin). This motive as treated

in the March was used later as the starting-point of "Hungaria." This and other material went into "Héroïde Funèbre," symphonic poem No. 8 (1849–50). The "Marseillaise" became afterwards the foundation of the concert paraphrase for pianoforte.

It was in 1846 that Liszt began to think about "Hungaria," and in 1848 he worked at the symphonic poem. He revised and improved the sketch in 1853–54, and again in 1856 at Weimar.

In 1855 Liszt sent to the Princess Sayn-Wittgenstein on her birthday the original scores of two symphonic poems with this dedication: "Dedication of my symphonic poems 'Ce qu'on entend sur la Montagne,' 'Hungaria,' February 8, 1855. To her who has completed her faith by love—ennobled her hope through sorrows—built up her happiness by sacrifice! To her who abides the companion of my life, the firmament of my thought, the living prayer and the heaven of my soul—to Jeanne Elisabeth Carolyne. F. Liszt."

Liszt no doubt was deeply moved by the poem of Martin v. Vörösmarty addressed to him when he visited Hungary in 1840. This poem may be found in Ramann's "Franz Liszt als Künstler und Mensch," vol. ii., Part I., pp. 49, 51. In a letter written from Sexard to the Princess Sayn-Wittgenstein on September 28, 1870, he describes Horváth, Minister of Justice, visiting Bishop Kóvac a few days before, when Liszt was a guest. "His excellency paid me the distinguished honor of reciting from memory in lieu of a toast the whole of the beautiful poem that Vörösmarty addressed to me in 1840, to which I think I responded in part by my 'Hungaria,' the 'Funérailles'* and other little works. This surprising apropos of the minister was at once a feat of memory, and a very flattering incident for me." In his correspondence Liszt referred several times to the Hungarian poet who was born in 1800 and died in 1855. In a letter to the Princess, written in April, 1873, he described Vörösmarty's poetry as "very beautiful, not at all revolutionary, although extremely patriotic," and in 1885 he spoke of composing "Ungarischen Bildnisse" for the pianoforte,—portraits of Szechényi, Deák, Téleky, Eötvös, Vörösmarty, Petöfy, the funeral procession of his friend Mosonyi, "ending the whole with a fanfare of apotheosis." These "Bildnisse" were never published, except one, a sketch entitled "Trauer-Vorspiel und Trauer-Marsch," composed in 1885 and published in 1887.

This poem of Vörösmarty called upon the "Master of tones" to give his countrymen a song that would call their gallant ancestors from their graves in the kingdom of shadows, to portray the grief of Hungary and to sing its triumphal hymn. For "Hungaria" Liszt wrote no argument, not even a motto, but the three stanzas in which the poet

* The "Funérailles," the seventh number in "Harmonies poétiques et religieuses" for pianoforte, was composed in 1850.

appealed to him have been named as the fitting explanatory note for this symphonic poem.

Liszt had already made arrangements of Hungarian national melodies for the pianoforte, ten volumes (1840–47). Besides the pieces named by him in his letter to the Princess, these compositions should be added: The Graner Missa Solemnis, composed in 1855 and performed at Gran, August 31, 1856, at the dedication of the Basilica; the Hungarian Coronation Mass, composed in 1866–67, and the Hungarian Coronation March, composed in 1867 and revised in 1870; the Rákóczy March, for orchestra, composed in 1853 and revised in 1870; "Ungarns Gott," for male chorus, with pianoforte (1880); "Czardas Macabre," for pianoforte, four hands (1882); "Magyar Királydal," for male chorus and orchestra (1883); a Czardas in F-sharp minor for pianoforte (1884); and a few other minor compositions. He wrote twenty Hungarian Rhapsodies for the pianoforte. Nos. 1 & 2 were published in 1851; Nos. 3–7; in 1854; No. 8, in 1853; the first edition of No. 9, "The Carnival at Budapest," in 1849, the revised edition in 1853; Nos. 11–15, in 1854; No. 16, in 1882; Nos. 17–19, in 1886; No. 20 is in manuscript. Some of these Rhapsodies were orchestrated by Liszt and F. Doppler.

The Fantasia on Hungarian Folk-songs for pianoforte and orchestra is an expansion with modification of the fourteenth Hungarian Rhapsody for pianoforte. The arrangement was made probably in 1860; it was published in 1863.

On May 21, 1912, a hitherto unknown work, "Hungaria Cantata," for solo voices, chorus, and orchestra, was performed at the Court Theatre in Weimar. The Court Conductor Raabe, then the custodian of the Liszt Museum at Wiemar, had discovered the manuscript. The text is by Franz von Schober, and the work was composed in 1848. Raabe conducted the cantata, also another unknown work, "Die Toten." The text was "Les Morts" of Lamennais.

In a letter written in 1873 to the Princess, Liszt mentioned his music for "Szozat" ("Appeal") and "Ungarischer Hymnus." Published in 1874, they were orchestrated and also published the next year.

"Hungaria" begins Largo con duolo, D minor, 2-4, with a mournful motive for horns and bassoons. Violoncellos and double-basses have a characteristic theme, Quasi Andante marziale. Here the "Heroic March" of 1840 returns with a marked rhythm for the basses. After the march theme a new motive is introduced, and its first measure plays an important part in the development. After repetitions of this material comes a section Largo con duolo, with an expressive motive for English horn and clarinet. The march themes again occur, and there is a melody in close relation for the violins with a counter-theme

for violoncello. This is developed, and in the course of the development an episode for violin solo in gypsy fashion is introduced, Allegro eroico, B major, 4-4. The brass thunders in sharply marked rhythm. Former themes are employed in rapid alternation, Vivo. There is a crescendo to an Allegro trionfante, but the crescendo is interrupted by a Funeral March, Andante. In the Allegro trionfante the rhythm of the Hungarian March is prominent, and in the final Presto giocoso assai, D major, 2-4, the national motive is defiant and victorious.

"A Siegfried Idyl" Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii, p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich. The Wesendoncks were present. "The musicians were excellent," says Richter, "and the music sounded magnificently." The musicians arrived at Lucerne, December 24. Wagner conducted the rehearsal that afternoon in the hall of the Hôtel du Lac. Christmas in 1870 fell on a Sunday, and early in the morning the musicians arrived at Wagner's villa in Triebschen. In order that the performance might be a complete surprise to Cosima, the desks were put quietly in position on the stairs, and the tuning was in the large kitchen. The little orchestra took its place on the stairs, Wagner, who conducted, at the top, then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and double-bass. The conductor could not see the 'cello and bass, but the performance was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Hans Richter, who also played the trumpet), one violoncello, one double-bass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter says he borrowed a trumpet for the few measures given it from a bandsman. In order not to excite the suspicion of Cosima, he went daily to practise the trumpet in the barracks, which were then empty. "These daily excursions and several trips to Zürich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly. The highly successful performance of the Idyl put an end to this misunderstanding."

The performance began punctually at 7.30 A.M. The children called the Idyl "the stairs music." The Idyl was repeated several times in the course of the day, and in the afternoon the musicians played Beethoven's Sextet without the Variations.

The Idyl was performed at Mannheim, December 20, 1871, in private under the direction of Wagner. It was performed March 10, 1877, in the Ducal Palace at Meiningen by the Ducal Court Orchestra, and Wagner conducted. The score and parts were published in February, 1878.

Siegfried was born while the composition of the music-drama "Siegfried" was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns enstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.
Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

"Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed

in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," "a piece of roguery"; and, as Mr. Krehbiel well says: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—

on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: Gemächlich (Andante commodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succes-

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

sion in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante commodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a

hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

Auditorium Chicago

Sunday Afternoon, October 10, 1915

at 3 o'clock

BOSTON SYMPHONY
ORCHESTRA

Dr. Karl Muck, Conductor

Programme

Brahms — Symphony, No. 1, in C-Minor, Opus 68

I. Un poco sostenuto: Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

Liszt — "Hungaria", Symphonic Poem, No. 9

Wagner — "A Siegfried Idyl"

Strauss — "Till Eulenspiegel's Merry Pranks", after the Old-Fashioned Roguish Manner - in Rondo form, Opus 28

MUSIC HALL TROY

Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE



MONDAY EVENING, JANUARY 24

AT 8.30

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Dr. KARL MUCK, Conductor

PERSONNEL

Violins.

Witek, A. *Concert-master.*	Roth, O.	Hoffmann, J.	Rissland, K.
Noack, S.	Koessler, M.	Schmidt, E.	Theodorowicz, J.
Mahn, F.	Bak, A.	Traupe, W.	Goldstein, H.
Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v.Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
Hain, F.	Hess, M.	Nappi, G.	Mausebach, A.
Resch, A.	Hübner, E.	Kloepfel, L.	Kenfield, L.

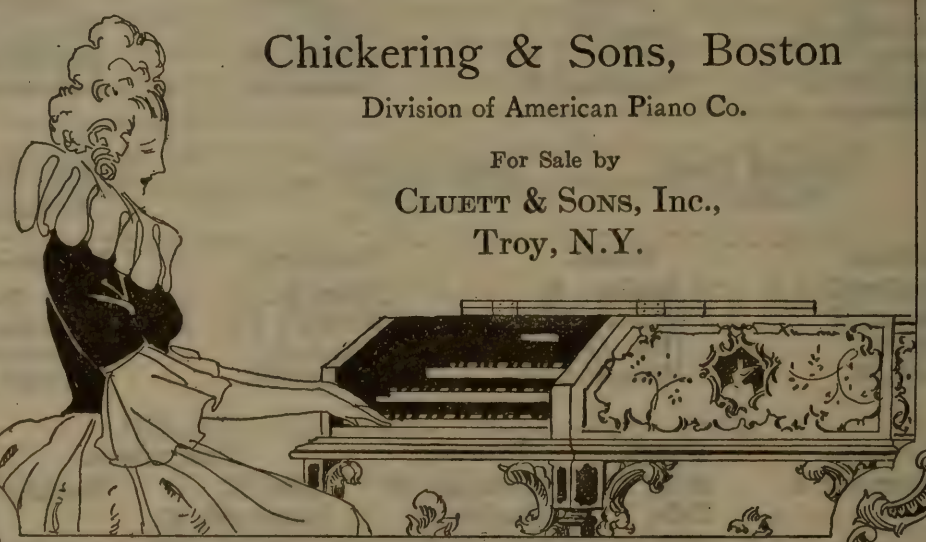
Tuba.	Harps.	Tympani.	Percussion.	
Mattersteig, P.	Holy, A.	Neumann, S.	Zahn, F.	Gardner, C.
	Cella, T.	Kandler, F.	Burkhardt, H.	

Organ.	Librarian.	Assistant Librarian.
Marshall, J. P.	Sauerquell, J.	Rogers, L. J.

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Boston Symphony Orchestra

Thirty-fifth Season, 1915–1916

Dr. KARL MUCK, Conductor

MONDAY EVENING, JANUARY 24

AT 8.30

PROGRAMME

Beethoven Symphony No. 8, F major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

Wagner Overture to "The Flying Dutchman"

Rimsky-Korsakoff Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

(Played without pause)

Bizet Suite, "L'Arlésienne," No. 1. Music to Alphonse Daudet's Play

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

Liszt Symphonic Poem No. 3, "Les Préludes" (after Lamartine)

There will be an intermission of ten minutes after the symphony

SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzenbrunn and again to Töplitz; and lastly to his brother Johann's * home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterward in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, Allegro vivace e con brio, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. Allegretto scherzando, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.



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III. Tempo di minuetto, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet or that of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo. The trio contains a dialogue for clarinet and two horns.

IV. Allegro vivace, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

The first movement of this symphony was in the original version shorter by thirty-four measures.

Overture to "The Flying Dutchman" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuer-



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mann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony Concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day."

*This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

‡ These words are italicized in the original letter.

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The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged

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their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

Suite No. 1, from "L'Arlésienne" Georges Bizet

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one

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act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

The orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.* Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Anthony Choudens, now by Bizet, and now by Guiraud.† For this

* Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats* Léopold Dauphin thinks that the orchestra numbered forty players.

† Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.



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orchestra Bizet wrote his original score. The conductor was Constantin.*

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed! it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoked loud applause in the last scenes."

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Melster and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897.

The first performance of this play in French and with Bizet's music in the United States was at the Boston Opera House, March 6, 1913.

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Fréderi, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.† Fréderi is

* Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert. theatre, and opera orchestras, he wrote some overtures and other pieces.

† And so it was with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

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told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Fréderi hurls himself from the garret window of the farm-house and dashes his skull against the pavement of the court.

As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Fréderi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

Prelude.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, English horn, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Réi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil-Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Turenne.* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)



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(pp. 258, 259). The words by René,* Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men:—

De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it:—

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,

De bon matin
J'ai rencontré le train
De trois grands rois dessus le grand chemin.

Venaient d'abord
Des gardes du corps,
Des gens armés avec trente petits pages,
Venaient d'abord
Des gardes du corps,
Des gens armés dessus leur justaucorps.

Sur un char
Doré de toutes parts,
On voit trois rois modestes comme d'anges;
Sur un char
Doré de toutes parts,
On voit trois rois parmi les étendards.

This Noël is prominent as march and as chorus in the third act of the piece.

Variations follow the singularly frank and sonorous exposition of this theme.

I. C minor. A smooth and flowing variation for flute, clarinet, cor anglais, bassoons.

II. C minor. A livelier variation for full orchestra, at first pianissimo, sharply rhythmed, and with an effective use of the snare-drum.

* Concerning King René as musician and patron of music, see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.

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III. C major. Variation for two horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.

The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, andante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and English horn.

The theme of Fréderi serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

Adagietto.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar.

Carillon.

E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farm-house is in



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full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry. There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."* The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^me^ Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions whose fell lightning consumes, its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second vio-

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lins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waöz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act, The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created. respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

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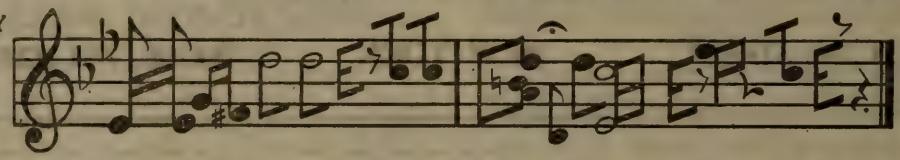
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AT 8.15

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Tak, E.	Ribarsch, A.	Baraniecki, A.	Sauvlet, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz, J	

Violas.

Ferir, E.	Werner, H.	Gietzen, A.	v. Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Jaenicke, B.	Heim, G.	Alloo, M.
Lorbeer, H.	Miersch, E.	Mann, J.	Belgiorno, S.
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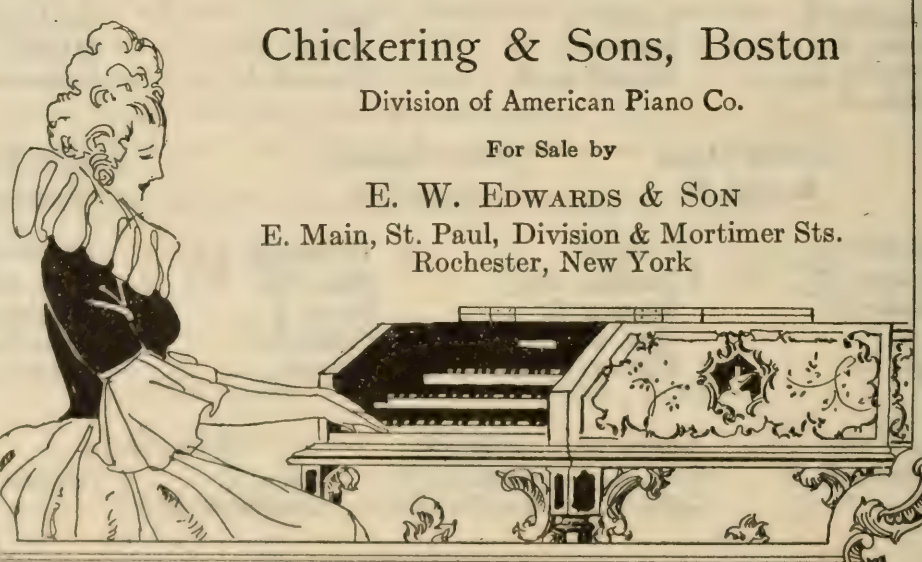
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PROGRAMME

Brahms Symphony No. 2, D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

Bizet Suite, "L'Arlésienne," No. 1. Music to Alphonse Daudet's Play

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

Wagner "A Siegfried Idyl"

Rimsky-Korsakoff Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

(Played without pause)

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Symphony No. 2, in D major, Op. 73 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript and with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. But no one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Franck. On September 19 Mme. Schumann wrote that he had written out the first movement, and early in October he played to her the first movement and a portion of the last. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic Concert of December 30, 1877.* Richter conducted it. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—*i.e.*, new after Beethoven,—but they reject the very right of absolute

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous music journals, as the *Signale*, say December 20, 1877.



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instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public.* The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as

* Spitta spoke of the second symphony as a sort of parody of the first. It is thought by some who were intimate with Brahms that the idea of the second was coexistent with that of the first.—P. H.



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the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

Suite No. 1, from "L'Arlésienne" Georges Bizet

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such



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"orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

The orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.* Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Anthony Choudens, now by Bizet, and now by Guiraud.† For this orchestra Bizet wrote his original score. The conductor was Constantin.‡

After the failure of the piece Bizet chose certain numbers out of the

* Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats* Léopold Dauphin thinks that the orchestra numbered forty players.

† Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

‡ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert. theatre, and opera orchestras, he wrote some overtures and other pieces.

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twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed! it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoked loud applause in the last scenes."

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Melster and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897.

The first performance of this play in French and with Bizet's music in the United States was at the Boston Opera House, March 6, 1913.

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Fréderi, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.* Fréderi is

* And so it was with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

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told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Fréderi hurls himself from the garret window of the farm-house and dashes his skull against the pavement of the court.

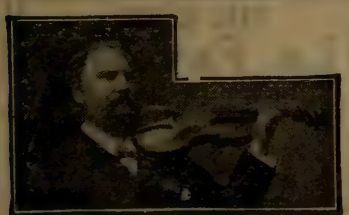
As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Fréderi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

Prelude.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, English horn, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Réi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil-Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Turenne.* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music, see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.



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much earlier than the air, even if it had been left in Provence by Turenne's men:—

De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it:—

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,

De bon matin
J'ai rencontré le train
De trois grands rois dessus le grand chemin.

Venaient d'abord
Des gardes du corps,
Des gens armés avec trente petits pages,
Venaient d'abord
Des gardes du corps,
Des gens armés dessus leur justaucorps.

Sur un char
Doré de toutes parts,
On voit trois rois modestes comme d'anges;
Sur un char
Doré de toutes parts,
On voit trois rois parmi les étendards.

This Noël is prominent as march and as chorus in the third act of the piece.

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The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, andante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and English horn.

The theme of Fréderi serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

Adagietto.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar.

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Carillon.

E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farm-house is in full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry. There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

"A Siegfried Idyl." Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the

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25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii, p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich.

Siegfried was born while the composition of the music-drama "Siegfried" was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns enstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.
Für ihn und Dich durft' ich in Tönen danken,—

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Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken;
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

CAPRICE ON SPANISH THEMES, OP. 34.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in Petrograd at a Russian Symphony Concert, October

*This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

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31,* 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation,*† and you may regard yourself as the greatest master of the present day."

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Petrograd. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and

*This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

† These words are italicized in the original letter.

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two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has

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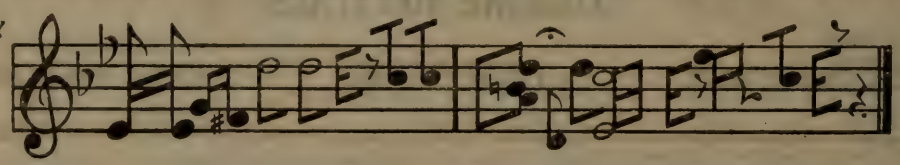
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Programme

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WEDNESDAY EVENING, JANUARY 26

AT 8.15

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Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

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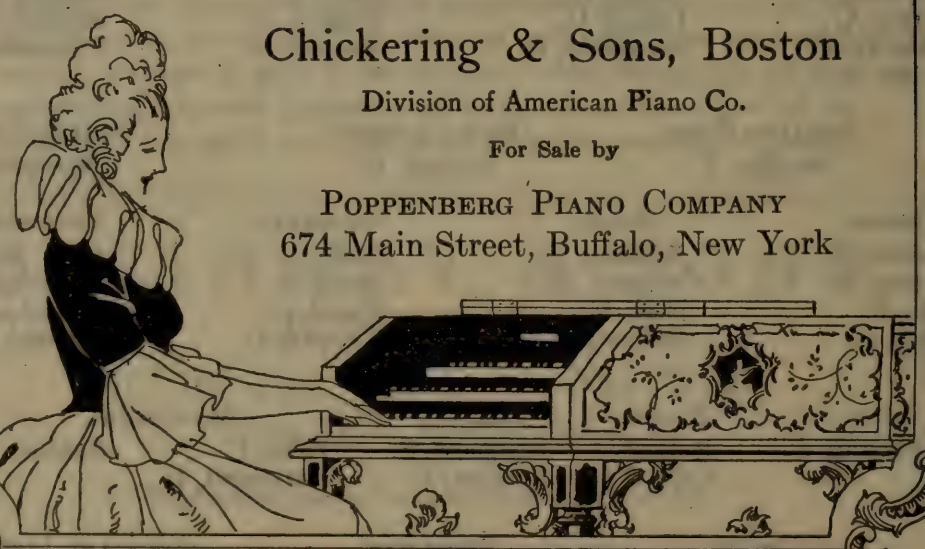
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AT 8.15

PROGRAMME

Beethoven Symphony in C minor, No. 5, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Mozart Concertante Symphonie for Violin and Viola (K. Op. 364)

I. Allegro maestoso, E-flat major, 4–4.
II. Andante, C minor, 3–4.
III. Presto, E-flat major, 2–4.

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Strauss . . . Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24

There will be an intermission of ten minutes after the symphony

Symphony No. 5, in C minor, Op. 67 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–06,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte

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part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, —"and for this reason a statement to be doubted," as Bülow said,— that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna,*' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.



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"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.



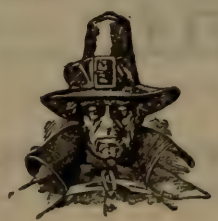
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throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other in-

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struments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer

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to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy Concert as early as November 27, 1841.

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WOLFGANG AMADEUS MOZART

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This composition in E-flat major is for solo violin and solo viola, with accompaniment of two oboes, two horns, and strings. The date of the composition is unknown. The original manuscript is probably not in existence. When the work was performed at the Mozart Festival in Salzburg, 1856, a copy owned by André was used, in which cadenzas in



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Mozart's handwriting were inserted. Otto Jahn thought the concerto could not have been written before 1776 or 1777, perhaps not before 1780, on account of the maturity shown in the invention of the themes, the coherency of the development, the charm and sureness of modulations, the treatment of the orchestra, separately and in connection with the solo instruments. The form is conventional, but the movements are more broadly planned and more fully extended than was then customary. There is more of the symphonic character than in other works of similar nature in the same period. The solo instruments are handled simply in their relations one with another. They exchange phrases, repeating them one after the other, in different tonal positions, or they share them in the same tonality. When they are together they move as a rule in thirds or sixths. It is rare to find each of them—as in the Andante and Presto—in a two-voice passage treated independently and freely.

The viola part is written in D major, so that the instrument must be tuned a half-tone higher, to give more bite to the strings and ease to the player.

The first movement with a cadenza by Hellmesberger was played in Boston at a Symphony Concert by Mr. Loeffler (violin) and Mr. Kneisel (viola) on January 2, 1892.

"Tod und Verklärung" ("Death and Transfiguration"), Tone-poem for Full Orchestra, Op. 24 Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."



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The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuter's "Lexikon der deutschen Konzertliteratur," was held June 19–22. There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript

"Death and Transfiguration" is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.
Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.

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Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him

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through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar. It is as follows:—

Stille, einsam öde Nacht!
Auf dem Totenbette liegt er.

Fieberglut wirft ihn empor
Und er sieht sein ganzes Leben
Kindheit, Jugend, Männerkampf,
Bild um Bild im Traum erscheinen.

Was er suchte je und je
Mit des Herzens tiefstem Sehnen
Sucht er noch im Todesschweiss,
Suchet—ach! und findet's nimmer.

Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.



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Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen
Was er sehnend hier gesucht,
Was er suchend hier ersehnt.

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter * wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write this poem (p. 87).

Ritter influenced Strauss mightily. Strauss said of him to a reporter of the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris, and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A Life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

* * *

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the Childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle,

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the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

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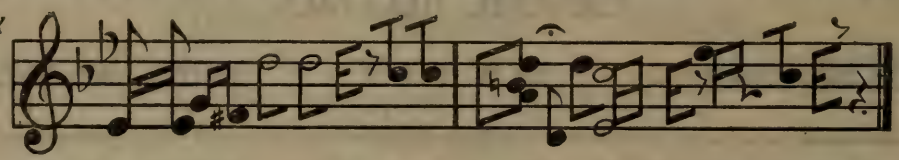
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Programme

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NOTES BY PHILIP HALE



THURSDAY EVENING, JANUARY 27

AT 8.15

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Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
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Grünberg, M.	Pinfield, C.	Gerardi, A.	
Kurth, R.	Gunderson, R.	Gewirtz J	

Violas.

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Van Wynbergen, C.			
Blumenau, W.			

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
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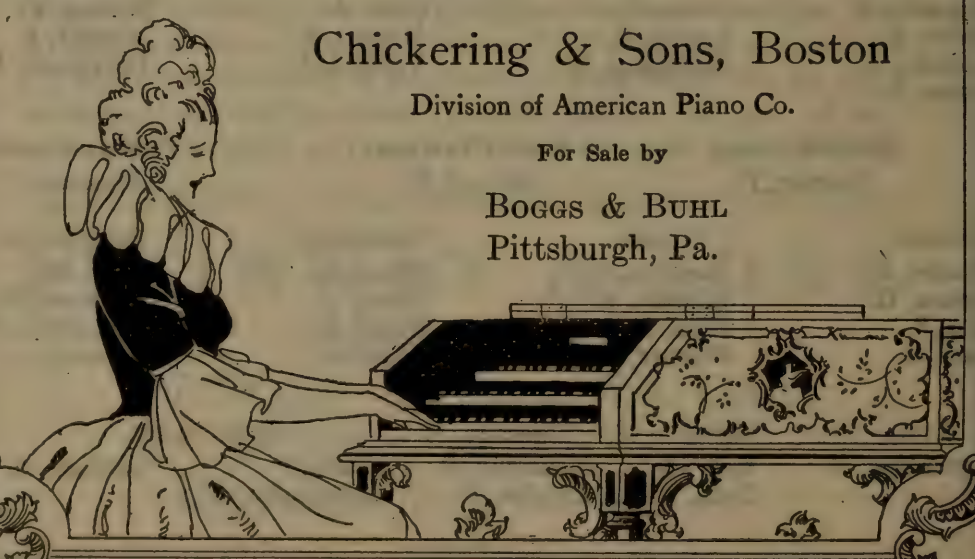
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THURSDAY EVENING, JANUARY 27

AT 8.15

PROGRAMME

Brahms Symphony No. 3, in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Mozart Concertante Symphonie for Violin and Viola (K. Op. 364)

I. Allegro maestoso, E-flat major, 4–4.
II. Andante, C minor, 3–4.
III. Presto, E-flat major, 2–4.

Violin, Mr. WITEK Viola, Mr. FÉRIR

(Cadenzas by Hellmesberger)

Rachmaninoff . . "The Island of the Dead," Symphonic Poem, for full Orchestra, to the picture by A. Böcklin, Op. 29

Dukas . . "L'Apprenti Sorcier" ("The Sorcerer's Apprentice") (after a Ballad by Goethe)

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Symphony No. 3, in F major, Op. 90 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 he completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterberg-strasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's * in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered: "And have you told him that he often lies when he opens his mouth?"

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement.

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

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Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone at the beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly marked cross-relation,—the A-flat of the bass against the preceding A-natural of the first theme. This delicate violation of the rules has provoked much discussion, although the swing of the theme is in no way influenced by this cross-relation, or *Querstand*. Some find here the "key-note to some occult dramatic signification." William F. Apthorp voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> "' . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

The second chief member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" and Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, and is in strong contrast with the broad and sweeping first theme. The rhythm, 9-4, is complicated. The clarinet sings against a bassoon phrase over a double drone-bass or organ-point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. But, with the end of this section in 9-4 and with the return to 6-4, and the stormier mood, the oboe gives out the "device" (A, C, A).

The free fantasia, or middle section, is comparatively short,—nine pages of the score to fourteen occupied by the exposition. Both themes



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are developed, and the "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets, and strings), and the "device" is repeated by the trumpets, horns, trombones, bassoons; and it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer"* in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last measures of several phrases, as an echo. The theme developed in this manner is followed by a variation for the strings, wood-wind, and horns. The transition to the second theme consists of a figured and extended repetition of the first half-period. This second theme is sung first by clarinet and bassoon, then by oboe and horn, in octave, while there is a subdued accompaniment in the strings. The strings lead in a supplemental passage, wood-wind instruments answer them, and then there is a phrase of six measures remarkable for its transitional harmonies. The first theme returns in new and elaborate vari-

* Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

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ations. The remarkable harmonies reappear as an approach to the short coda, which is built on fragments of the first theme, in clarinets and bassoons, then in the brass, while rising arpeggios in oboe and flute lead to the close.

The third movement is a poco allegretto in C minor, 3-8, and is a romantic substitute for the traditional scherzo. It is scored for a small orchestra,—strings, wood-wind, and two horns. It is an example, seldom found, of a third movement in the minor of the dominant of the key of the symphony. And here there is more or less of a return to the restless spirit of the first movement. The chief theme, mezza voce, espressivo, is sung in the first twelve measures by the violoncellos, afterward by the violins with more of an accompaniment. Contrapuntal passages between violoncellos and first violins supply the antithesis. After a repetition, with melody spread out in flute, oboe, and horn, a modulation to A-flat major brings in the second theme, which is given to the wood-wind in strange harmonies to a syncopated accompaniment of the violoncellos. There is a repetition of this theme, which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, 2-2, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The exposition is simple, and the theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappear-

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ance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Mr. Apthorp calls it, over sustained harmonies in the wind instruments.

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

Concertante Symphonie for Violin and Viola (K. 364).

Wolfgang Amadeus Mozart

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This composition in E-flat major is for solo violin and solo viola, with accompaniment of two oboes, two horns, and strings. The date of the composition is unknown. The original manuscript is probably not in existence. When the work was performed at the Mozart Festival in Salzburg, 1856, a copy owned by André was used, in which cadenzas in Mozart's handwriting were inserted. Otto Jahn thought the concerto could not have been written before 1776 or 1777, perhaps not before 1780, on account of the maturity shown in the invention of the themes, the coherency of the development, the charm and sureness of modulations, the treatment of the orchestra, separately and in connection with the solo instruments. The form is conventional, but the movements are more broadly planned and more fully extended than was then customary. There is more of the symphonic character than in other works of similar nature in the same period. The solo instruments are handled



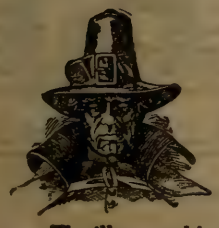
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simply in their relations one with another. They exchange phrases, repeating them one after the other, in different tonal positions, or they share them in the same tonality. When they are together they move as a rule in thirds or sixths. It is rare to find each of them—as in the Andante and Presto—in a two-voice passage treated independently and freely.

The viola part is written in D major, so that the instrument must be tuned a half-tone higher, to give more bite to the strings and ease to the player.

The first movement with a cadenza by Hellmesberger was played in Boston at a Symphony Concert by Mr. Loeffler (violin) and Mr. Kneisel (viola) on January 2, 1892.

"The Island of the Dead," Symphonic Poem, for Full Orchestra, to the Picture by A. Böcklin, Op. 29.

Sergeï Vassilievich Rachmaninoff

(Born in the government of Novgorod, April 1, 1873; now living.)

This symphonic poem was played at Moscow in the season of 1908–09, under the direction of the composer. It was played afterward in Berlin at a concert of the Society of Friends of Music, led by Oskar Fried. The first performance in the United States was at a concert of the Theodore Thomas Orchestra in Chicago, December 3, 1909, when the composer conducted. The first performance in Boston was at a concert of the Boston Symphony Orchestra, December 18, 1909, when the composer conducted. Mr. Fiedler conducted the performances of February 19, 1910, and April 15, 1911.

"Die Todteninsel, Symphonische Dichtung zum Gemälde von A. Böcklin," is dedicated to Nicolas von Struve, and is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, and the usual strings.

* * *



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Arnold Böcklin, in the spring of 1880, made the first sketch of his "Island of the Dead," and this sketch, 1.10 metres in length and 1.54 metres in breadth, is in the possession of the Simrock family of Berlin. This he left unfinished for a time, and made a second which he at once painted, and this was for the Countess Marie von Oriola, of Büdesheim. It is said that he painted it according to the wish of the Countess, who visited him at Florence, and that when he showed it to her he said: "You received, as you wished, a dream picture. It must produce such an effect of stillness that any one would be frightened to hear a knock on the door." According to Fritz von Ostini, a third variant of the first sketch was made in 1883, a fourth in 1884, a fifth, which is in the Leipsic Museum, in 1886, and still a sixth, almost a replica of one of the former ones, was sold in Munich. The second variant is owned by the Schön family in Worms. There are differences in detail and in color in the five variants.

The island in the picture was suggested by the group of Ponza Islands, north of the Gulf of Naples. Their form and rocks show that they are of volcanic origin, and in prehistoric times were probably of the Vesuvian craters. Some of the islands are arable and inhabited, others are wild masses of rocky ledges. As Franz Hermann Meissner puts it, one of the latter islands was the half of what was once a volcanic peak. The waves in the course of centuries shaped a little haven. Birds brought the seeds of cypress-trees. The trees in time shot up in the ledges. At last man came, and made paths and hollowed chambers and threw up a rough wall as a protection against the waves. The island even then was as solemn as a pyramid. It was a hidden nook for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote, and forgotten by the world. The sea is still, there is no cry of bird, no fluttering, no voice. The boat approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferryman. The white and quiet figure near the coffin,—is it some mourner or is it a priest?

* * *

Rachmaninoff's musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of Petrograd, and he studied the pianoforte there with Denyanski, but in 1885 he left this conservatory to enter the one at Moscow. There he studied the pianoforte, first with Zvireff,

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a pupil of Liszt, and afterward with Alexander Siloti,* a cousin of Rachmaninoff. His teachers in composition were Arensky and Tanéïeff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera "Aleko" in one act (with the libretto after Pushkin). He then travelled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, "The Cliff," based on Lermontoff's poem, and appeared as pianist at the Philharmonic Concert, April 19. In 1902 he appeared at Vienna as a pianist, and in 1907 visited Paris. In 1897 he was appointed conductor at the Moscow Private Opera, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. He has visited Petrograd and Moscow to conduct concerts of the Philharmonic Association in the former city and of the Imperial Musical Association in the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8, 1909.

* Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tschaikowsky's Concerto for pianoforte, G major. No. 2, Op. 44. He gave three concerts here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tschaikowsky's Trio, Op. 50).

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"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux Concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at Symphony Concerts, October 22, 1904 (Mr. Gericke, conductor), on December 2, 1906 (Mr. d'Indy, conductor), on February 9, 1907 (Dr. Muck, conductor), on April 17, 1909 (Mr. Fiedler, conductor), and on March 1, 1913, February 14, 1914 (Dr. Muck, conductor).

Goethe's ballad, "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musen-almanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.
Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

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The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!



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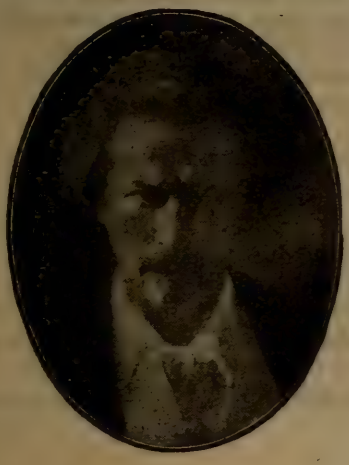
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 Adagio
 Presto
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 d. Scherzo in B-flat minor
 Chopin

5. Rhapsodie Hongroise Liszt

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Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

* * *

The scherzo is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, big drum, cymbals, triangle, Glockenspiel, harp, strings.

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and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

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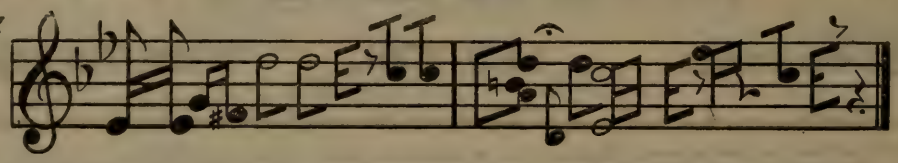
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Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W
Van Wynbergen, C.			
Blumenau, W.			

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Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
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Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
de Mailly, C.	Stanislaus, H.	Vannini, A.	Fuhrmann, M.
Battles, A.			

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III. A tempo ordinario.
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Strauss . . . Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24

Berlioz Overture, "Le Carnaval Romain," Op. 9

There will be an intermission of ten minutes after the symphony

Symphony No 3, in E-flat major, "Eroica," Op. 55.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven

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was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."



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The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple



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chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in this music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country

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dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

Concerto in F major for Strings and Two Wind Orchestras.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Extracts from this work—Pomposo, Allegro; Allegro ma non troppo; Largo; A tempo ordinario; Allegro—were performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, December 26, 1891.

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.* It was performed for the first time in Boston, December 28, 1907, Dr. Muck conductor.

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The

* Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

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date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.* . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lully's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the

* Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P. H.

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original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo.* It partakes of the nature of a Siciliano. The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

"Tod und Verklärung" ("Death and Transfiguration"), Tone-poem for Full Orchestra, Op. 24 Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888–89.† It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuter's "Lexikon der deutschen Konzertliteratur," was held June 19–22. There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

* At the concert on December 28, 1907, all the violins played.

† Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."



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The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

"Death and Transfiguration" is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.

Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on

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the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

* * *

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the Childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and

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ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

Overture, "The Roman Carnival," Op. 9 . . . Hector Berlioz

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic Concert, led by Mr. Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony"!

The overture was composed in Paris in 1843, shortly after the journey in Germany. The score and parts were published in June, 1844.

The overture begins Allegro assai con fuoco, with the chief theme,



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which is taken from the saltarello danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last-named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomine of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon-shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings. Berlioz wished 15 first violins, 15 second violins, 10 violas, 12 violoncellos, and 9 double basses.

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at Petrograd, where at the

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first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not understand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from Bülow ("Die Opposition in Süddeutschland," 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of Beethoven heard in concert rooms were the "Prometheus," the "Egmont," and the "Coriolanus" overtures, "the last named with three violas and three 'cellos."

The first performance outside of France was at Vienna, November 16, 1845, at the Theater an der Wien, in the first of six Berlioz concerts led by the composer. The orchestra was composed of members of that theatre orchestra and of the band of the Second Artillery Regiment. The programme included this overture, which was repeated afterward; a hymn with chorus; cavatina from "Benvenuto Cellini," sung by Miss von Marra; the "Harold" symphony (viola solo, Mr. Heissler); "Le Cinq Mai" (bass solo by Mr. J. Staudige); and the Apotheosis-Finale from the "Mourning and Triumph" symphony.

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote: "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

Excited by reading Cellini's Memoirs and E. T. A. Hoffmann's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended de Wailly, who in turn sought the aid of Barbier; but de Vigny criticised and corrected and suggested until nearly the time of performance.

The letters and memoirs of Berlioz give much information concern-

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ing his trials and tribulations in the rehearsal and production of the opera. The music was then thought so difficult that there were twenty-nine full rehearsals. The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérevis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance, and Dom François de Paule, brother of the Queen of Spain, sat in the royal box, surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini." See the romantic memoirs of Berlioz and Duprez's "Souvenirs d'un Chanteur" (pp. 153, 154) for explanations of the failure.

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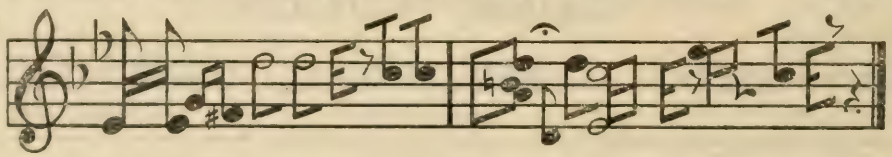
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AT 8.15

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Brahms Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

Wagner Overture to "The Flying Dutchman"

Rachmaninoff . . "The Island of the Dead," Symphonic Poem, for full Orchestra, to the Picture by A. Böcklin, Op. 29

Berlioz Overture, "Le Carnaval Romain," Op. 9

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Symphony in C minor, No. 1, Op. 68 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Küste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces. He died November 20, 1908.

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hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.'"

We know that Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands. She added that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work

* Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837-71) to write a short but effective pianoforte piece, one of his "Cinq Feuillets d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)



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with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a



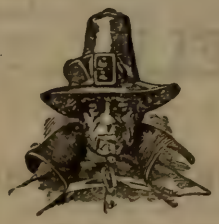
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performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

Brahms conducted the performance at Munich on November 15, 1876.* Levi had been his friend and admirer, but Brahms suspected that his devotion to Wagner had cooled this admiration. Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do not like." He did stay with Levi and thought the old friendship secure. Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold. When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on the ground that the

* When Brahms first appeared at a concert of the Musikalische Akademie in Munich, March 13, 1874, as composer, pianist, and conductor, he was warmly received. He conducted his Haydn variations and Three Hungarian Dances, and played the piano concerto in D minor; and the programme included songs sung by Heinrich Vogl. It was said of the Dances that they were not suited to an Akademie concert. "The reserve of the large audience towards the Hungarian dances was evidence of the sound musical taste of our concertgoers."

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public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classicists, led by the critic of the *Augsburg Abendzeitung* who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauchenegger.

The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by Brahms. In Vienna the symphony was produced at Johann Herbeck's earnest request at a concert of the Gesellschaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important symphonic works." Before this concert certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

On May 18, 1876, Cambridge University offered Brahms an honorary degree. The others then named were Joachim, Sir John Goss, and Arthur Sullivan. (Joachim did not receive his degree until the next year.) If Brahms had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. This Elegiac overture was composed by Joachim in acknowledgment of the honorary degree

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conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic Concert, April 16 of the same year, and the conductor was W. G. Cusins. The first performance in Berlin was on November 11, 1877, by the orchestra of the Music School, led by Joachim.

Overture to "The Flying Dutchman" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the



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full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

"THE ISLAND OF THE DEAD," SYMPHONIC POEM, FOR FULL ORCHESTRA, TO THE PICTURE BY A. BÖCKLIN, OP. 29.

SERGEÏ VASSILIEVICH RACHMANINOFF

(Born in the government of Novgorod, April 1, 1873; now living.)

This symphonic poem was played at Moscow in the season of 1908–09, under the direction of the composer. It was played afterward in Berlin at a concert of the Society of Friends of Music, led by Oskar Fried. The first performance in the United States was at a concert of the Theodore Thomas Orchestra in Chicago, December 3, 1909, when the composer conducted. The first performance in Boston was at a concert of the Boston Symphony Orchestra, December 18, 1909, when the composer conducted. Mr. Fiedler conducted the performances of February 19, 1910, and April 15, 1911.

"Die Todteninsel, Symphonische Dichtung zum Gemälde von A. Böcklin," is dedicated to Nicolas von Struve, and is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, and the usual strings.

* * *

Arnold Böcklin, in the spring of 1880, made the first sketch of his "Island of the Dead," and this sketch, 1.10 metres in length and 1.54 metres in breadth, is in the possession of the Simrock family of Berlin. This he left unfinished for a time, and made a second which



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he at once painted, and this was for the Countess Marie von Oriola, of Büdesheim. It is said that he painted it according to the wish of the Countess, who visited him at Florence, and that when he showed it to her he said: "You received, as you wished, a dream picture. It must produce such an effect of stillness that any one would be frightened to hear a knock on the door." According to Fritz von Ostini, a third variant of the first sketch was made in 1883, a fourth in 1884, a fifth, which is in the Leipsic Museum, in 1886, and still a sixth, almost a replica of one of the former ones, was sold in Munich. The second variant is owned by the Schön family in Worms. There are differences in detail and in color in the five variants.

The island in the picture was suggested by the group of Ponza Islands, north of the Gulf of Naples. Their form and rocks show that they are of volcanic origin, and in prehistoric times were probably of the Vesuvian craters. Some of the islands are arable and inhabited, others are wild masses of rocky ledges. As Franz Hermann Meissner puts it, one of the latter islands was the half of what was once a volcanic peak. The waves in the course of centuries shaped a little haven. Birds brought the seeds of cypress-trees. The trees in time shot up in the ledges. At last man came, and made paths and hollowed chambers and threw up a rough wall as a protection against the waves. The island even then was as solemn as a pyramid. It was a hidden nook for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote, and forgotten by the world. The sea is still, there is no cry of bird, no fluttering, no voice. The boat approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferryman. The white and quiet figure near the coffin,—is it some mourner or is it a priest?

Rachmaninoff's musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of Petrograd, and he studied the pianoforte there with Denyanski, but in 1885 he left this conservatory to enter the one at Moscow. There he studied the pianoforte, first with Zvireff, a pupil of Liszt, and afterward with Alexander Siloti,* a cousin of

* Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tschaikowsky's Concerto for pianoforte, G major, No. 2, Op. 44. He gave three concerts here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tschaikowsky's Trio, Op. 50).

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Rachmaninoff. His teachers in composition were Arènsky and Tanéïeff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera "Aleko" in one act (with the libretto after Pushkin). He then travelled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, "The Cliff," based on Lermontoff's poem, and appeared as pianist at the Philharmonic Concert, April 19. In 1902 he appeared at Vienna as a pianist, and in 1907 visited Paris. In 1897 he was appointed conductor at the Moscow Private Opera, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. He has visited Petrograd and Moscow to conduct concerts of the Philharmonic Association in the former city and of the Imperial Musical Association in the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8, 1909.

OVERTURE, "THE ROMAN CARNIVAL," OP. 9 . . . HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic Concert, led by Mr. Carl Zerrahn, at the Melodeon on Janu-

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ary 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony"!

The overture was composed in Paris in 1843, shortly after the journey in Germany. The score and parts were published in June, 1844.

The overture begins Allegro assai con fuoco, with the chief theme, which is taken from the saltarello danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last-named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomine of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon-shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant

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returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings. Berlioz wished 15 first violins, 15 second violins, 10 violas, 12 violoncellos, and 9 double basses.

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at Petrograd, where at the first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not understand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from Bülow ("Die Opposition in Süddeutschland," 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of Beethoven heard in concert rooms were the "Prometheus," the "Egmont," and the "Coriolanus" overtures, "the last named with three violas and three 'cellos."

The first performance outside of France was at Vienna, November 16, 1845, at the Theater an der Wien, in the first of six Berlioz concerts led by the composer. The orchestra was composed of members of that theatre orchestra and of the band of the Second Artillery Regiment. The programme included this overture, which was repeated afterward; a hymn with chorus; cavatina from "Benvenuto Cellini," sung by Miss von Marra; the "Harold" symphony (viola solo, Mr. Heissler); "Le Cinq Mai" (bass solo by Mr. J. Staudige); and the Apotheosis-Finale from the "Mourning and Triumph" symphony.

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote: "My opera is

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finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

Excited by reading Cellini's Memoirs and E. T. A. Hoffmann's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended de Wailly, who in turn sought the aid of Barbier; but de Vigny criticised and corrected and suggested until nearly the time of performance.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was then thought so difficult that there were twenty-nine full rehearsals. The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérevis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance, and Dom François de Paule, brother of the Queen of Spain, sat in the royal box, surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini." See the romantic memoirs of Berlioz and Duprez's "Souvenirs d'un Chanteur" (pp. 153, 154) for explanations of the failure.

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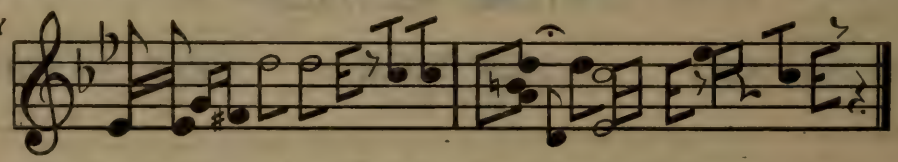
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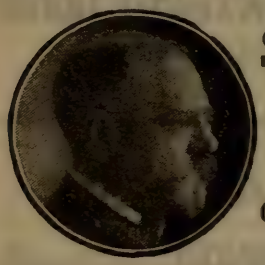
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